

# **Gig Book**

***Standards***

***Latin rhythms***

***Novelties***

***Polkas***

***Waltzes***

***Irish (Ir)***

***Italian (It)***

***Jewish (J)***

***Practical (P)***

***Wedding (W)***

***Xmas (X)***

<b>Adios Muchachos</b>	<b>153</b>	<b>Bridal march (IN)</b>	<b>W-1</b>
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# By Genre (Ballroom, Irish, Italian, Jewish, Practical, Standards, Wedding, Xmas)

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Take me home country road	194	Lech lamidbar	J-11
Clancy lowered the boom	Ir-1	Mayim, mayim	J-12
Danny Boy	Ir-2	Misirlou	J-13
Dear old Donegal	Ir-3	My Yiddische momme	J-14
Galway Bay	Ir-4	Never on Sunday	J-15
Harrigan	Ir-5	Ose shalom	J-16
How are things in Glocca Morra	Ir-6	Shibolet basade	J-17
I'll take you home again Kathlee	Ir-7	Sholom aleichem	J-18
Irish washerwoman	Ir-8	Shtiler Bulgar, Der (And the Angels sing	J-26
It's a great day for the Irish	Ir-9	Simon tov and mazel tov	J-19
MacNamara's Band	Ir-10	Sunrise, sunset	J-20
Molly Malone	Ir-11	To life	J-21
My wild Irish rose	Ir-12	Tzena tzena tzena	J-22
Peg of my heart	Ir-13	Wedding samba	J-23
Rose of Tralee	Ir-14	Yerushalayim shel zahav	J-24
Sweet Rosie O'Grady	Ir-15	Zamar noded	J-25
Too-ra-loo-ra-loo-ra	Ir-16	America	P-1
Wearing of the green	Ir-17	America the beautiful	P-1
When Irish eyes are smiling	Ir-18	Auld lang syne	P-2
Al di la	It-1	Easter parade	P-3
Anema e core, With all my heart	It-2	God bless America	P-4
Arriverderci Roma	It-3	Hail to the Chief	P-5
Buona sera	It-4	Happy days are here again	P-6
Cara mia non ti scordero	It-5	Hindustan	P-7
Come back to Sorrento	It-6	Military--Anchors aweigh	P-12
Come prima	It-7	Military--Caissons go rolling along	P-8
Eh, cumpari	It-8	Military--From the halls of Montezuma	P-9
Funiculi, funicula	It-9	Military--Semper paratus	P11
Godfather theme (Speak softly love)	It-10	Military--Wild blue yonder	P-10
Godfather waltz (movie theme)	It-11	Small World	P-13
Mala femmena	It-12	Star Spangled Banner	P-14
Non dimenticar	It-13	Yankee doodle dandy	P-15
O solo mio (It's now or never)	It-14	You're a grand old flag	P-16
Oh Marie	It-15	After the lovin'	1
Return to me (Ritorno me)	It-16	All of you	3
Santa Lucia	It-17	All the way	4
Tarantella	It-18	Among my souvenirs	6

## By Genre (Ballroom, Irish, Italian, Jewish, Practical, Standards, Wedding, Xmas)

April in Paris	10	New York New York	109
Around the world in 80 days	9	Night train	110
Autumn leaves	11	Old Cape Cod	111
Because of you	12	On a clear day	112
Bewitched	15	On the street where you live	113
Cabaret	18	One	114
C'est si bon	23	Over the rainbow	116
Chicago	36	Picnic	118
Come rain or come shine	39	Red roses for a blue lady	131
Cute	41	Route 66	132
Day by day	43	Satin Doll	141
Days of wine and roses	44	Second time around	142
Early Autumn	46	Seems like old times	143
Everybody loves somebody	47	Shiney stockings	145
Fly me to the moon	53	Strangers in the night	150
For sentimental reasons	54	Summer Place theme	151
Go to the Mardi Gras	56	Summer Wind	152
Harlem nocturne	58	Teach me tonight	164
Hello Dolly	60	There goes my heart	167
Here's that rainy day	61	Try a little tenderness	169
I left my heart in San Francisco	64	Twilight time	171
I wish you love	65	Unchained melody	172
If ever I would leave you	66	Unforgettable	174
Jump jive and wail	67	Walkin' my baby back home	175
Just a gigolo/I ain't got nobody	68	What a wonderful world	178
Just in time	69	What I did for love	179
Kansas city	70	When I fall in love	180
La vie en rose	71	Witchcraft	182
Laura	73	Yesterday (Beatles)	183
Learnin' the blues	74	You belong to me	184
Leroy Brown (Bad, Bad)	75	You make me feel so young	186
Like someone in love	77	Young at heart	188
Li'l darlin' (Hefti)	78	You're nobody til somebody loves you	189
Little things mean a lot	79	Because	W-4
Long ago and far away	80	Bridal march (IN)	W-1
Lot of livin' to do, A	81	Daddy's little girl	W-5
LOVE (L-O-V-E)	82	Hawaiian wedding song	W-6
Love letters in the sand	83	Love and marriage	W-7
Lullaby of birdland	85	Makin' whoopee	W-8
Mack the knife	86	Pretty girl is like a melody	W-9
Mambo--Mardi Gras mambo	90	Prince of Denmark trumpet Voluntary (I	W-3
Mame	93	Stout-hearted men	W-10
Misty	100	Stripper	W-11
Mona Lisa	101	Thank heavens for little girls	W-12
More I see you	104	Wedding March (OUT)	W-2
Mr. Sandman	105	All I want for Christmas is my two front t	X-1
My foolish heart	106	Blue Christmas	X-2
My way	107	Christmas in Killarney	X-3
New Second line	108	Christmas song	X-4

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**By Genre (Ballroom, Irish, Italian, Jewish, Practical, Standards, Wedding, Xmas)**

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<b>Christmas waltz</b>	<b>X-5</b>
<b>Deck the halls</b>	<b>X-6</b>
<b>Frosty the snowman</b>	<b>X-7</b>
<b>Happy holiday</b>	<b>X-8</b>
<b>Have yourself a merry little Christmas</b>	<b>X-9</b>
<b>Here comes Santa Claus</b>	<b>X-6</b>
<b>Holly, jolly Christmas, A</b>	<b>X-10</b>
<b>Home for the holidays (There's no place</b>	<b>X-11</b>
<b>I saw mommy kissing Santa Claus</b>	<b>X-12</b>
<b>I'll be home for Christmas</b>	<b>X-13</b>
<b>It's beginning to look a lot like Christma</b>	<b>X-14</b>
<b>Jingle bell rock</b>	<b>X-15</b>
<b>Jingle bells</b>	<b>X-16</b>
<b>Jolly old St. Nicholas</b>	<b>X-17</b>
<b>Let it snow, let it snow, let it snow</b>	<b>X-18</b>
<b>Marshmallow world, It's a</b>	<b>X-19</b>
<b>Rockin' around the Christmas tree</b>	<b>X-20</b>
<b>Rudolph the red-nosed reindeer</b>	<b>X-21</b>
<b>Santa Claus is coming to town</b>	<b>X-22</b>
<b>Silver Bells</b>	<b>X-23</b>
<b>Sleighride</b>	<b>X-24</b>
<b>White Christmas</b>	<b>X-25</b>
<b>Winter wonderland</b>	<b>X-26</b>
<b>You're all I want for Christmas</b>	<b>X-27</b>



# Combined index Gig Book - 30s-40s Fake Book

About a quarter to nine	1	Blues in the night	18
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After the lovin'	G1	Boo hoo	20
Ain't nobody here but us chickens	2	Boogie woogie bugle boy	21
Air Force song (Wild blue yonder)	GP-1	Brazil	G134
Al di la	Glt-1	Breeze and I	G16
Alice blue gown	G2	Bridal march (IN)	GW-1
All I want for Christmas is my two	GX-1	Brother can you spare a dime	22
All of me	3	Bunny hop	G17
All of you	G3	Buona sera	Glt-4
All the things you are	5	But not for me	23
All the way	G4	Cabaret	G18
Alley cat	G5	Caissons go rolling along	GP-8
Almost like being in love	4	Caldonia	24
Amapola	6	Calypso--Day-o (Banana boat son	G19
America	GP-1	Calypso--Island in the sun	G20
America the beautiful	GP-1	Calypso--Jamaica farewell	G21
Among my souvenirs	G6	Calypso--St. Thomas	G146
Amor	G25	Calypso--Yellow bird	G22
Anchors aweigh	GP-1	Can't we be friends	25
And the angels sing	8	Cara mia non ti scordero	Glt-5
Anema e core, With all my heart	Glt-2	Caravan	26
Anna	G133	Carioca (Artie Shaw)	27
Anniversary song	G7	Carioca (Rhumba)	G24
Anniversary waltz	G8	Cest si bon	G23
Anything goes	7	Cha cha cha d'amour	G28
April in Paris	G10	Cha cha--Amor	G25
Army song (Caissons go rolling al	GP-8	Cha cha--Cherry pink and apple bl	G26
Around the world in 80 days	G9	Cha cha--Dansero	G27
Arriverderci Roma	Glt-3	Cha cha--Melodie d'amour	G28
As time goes by	9	Cha cha--Por favor	G29
At last	10	Cha cha--Quien sera	G30
A-tisket a-tasket	11	Cha cha--Sweet and Gentle	G31
Auld lang syne	GP-2	Change partners	28
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Banana boat song (Day-o)	G19	Charmaine	G34
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Bashana Habaa	GJ-2	Cheek to cheek	30
Because	GW-4	Cherokee	31
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Begin the beguine	13	Chicago	G36
Bei mir bist du schoen	GJ-3	Chicken song	G37
Bei mir bist du schoen	14	Choo choo ch'boogie	32
Berlin waltz medley	G13	Christmas in Killarney	GX-3
Besame mucho	G14	Christmas song	GX-4
Between the Devil and the Deep B	15	Christmas waltz	GX-5
Bewitched	G15	Christopher columbus	33
Blue Christmas	GX-2	Clancy lowered the boom	Glr-1
Blue moon	16	Clarinet polka	G122
Blue skies	17	Coast Guard song (Semper parat	GP11
Blue Tango	G154	Cocktails for two	34

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Colonel Bogey	G38	Foggy day in London town	54
Come back to Sorrento	Glt-6	Fools rush in	55
Come prima	Glt-7	For sentimental reasons	G54
Come rain or come shine	G39	Frenesi	G55
Comes love	35	From the halls of Montezuma	GP-9
Continental	36	Frosty the snowman	GX-7
Copacabana	G135	Funiculi, funicula	Glt-9
Corcovado (Quiet nights of quiet	G40	Galway Bay	Glr-4
Could I have this dance	G191	Ghost of a chance	56
Crazy	G192	Girl from Ipanema	G57
Cumana	G136	Glory of love	57
Cute	G41	Go to the Mardi Gras	G56
Daddy, Hey	37	God bless America	GP-4
Daddy's little girl	GW-5	Godfather theme (Speak softly lov	Glt-10
Dance of Mexico (Hat Dance)	G42	Godfather waltz (movie theme)	Glt-11
Dancing in the Dark	38	Good night sweetheart	58
Danny Boy	Glr-2	Goodbye	59
Dansero	G27	Goody goody	60
Day by day	G43	Got a date with an angel	61
Day-o (Banana boat song)	G19	Green eyes	62
Days of wine and roses	G44	Gypsy, the	63
Dear old Donegal	Glr-3	Hail to the Chief	GP-5
Deck the halls	GX-6	Happy days are here again	GP-6
Deed I do	39	Happy holiday	GX-8
Deep purple	40	Harbor lights	64
Desafinado (Slightly out of tune)	G45	Harlem nocturne	G58
Do nothing til you hear from me	41	Harrigan	Glr-5
Dodi li	GJ-4	Hatikvah	GJ-8
Don't be that way	42	Hava nagilah	GJ-9
Don't blame me	43	Have you met miss Jones	65
Don't get around much any more	44	Have yourself a merry little Christ	GX-9
Don't sit under the apple tree	45	Hawaiian war chant	66
Dream	46	Hawaiian wedding song	GW-6
Dream a little dream of me	47	Heat Wave	G59
Early Autumn	G46	Helena polka	G123
Easter parade	GP-3	Hello Dolly	G60
Easy to love	48	Here comes Santa Claus	GX-6
Eh, cumpari	Glt-8	Here's that rainy day	G61
Elmer's tune	49	Hernando's hideaway	G155
Embraceable you	50	He's funny that way	67
Erev ba	GJ-5	Hindustan	GP-7
Erev shel shoshanim	GJ-6	Hokey pokey	G62
Everybody loves somebody	G47	Holly, jolly Christmas, A	GX-1
Exactly like you	51	Home for the holidays (There's no	GX-1
Falling in love again	G48	Hoop-dee-do	G124
Falling in love with love	G49	How are things in Glocca Morra	Glr-6
Fascination	G50	How deep is the ocean	68
Fiddler on the roof	GJ-7	How high the moon	69
Fine romance, A	52	Hucklebuck	G63
Five foot two	G51	Hummin' to myself (Male KEY)	70
Flamingo	G52	I can dream, can't I	71
Fly me to the moon	G53	I can't get started	72
Flying home	53	I cover the waterfront	73

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I cried for you	74	Jeepers creepers	113
I don't know why I love you like I d	75	Jersey bounce	114
I get a kick out of you	76	Jingle bell rock	GX-1
I got it bad and that ain't good	77	Jingle bells	GX-1
I got rhythm	78	Jolly old St. Nicholas	GX-1
I know that you know	79	Juke Box Saturday Night	117
I left my heart in San Francisco	G64	Jump jive and wail	G67
I let a song go out of my heart	44	Jumpin' at the Woodside	116
I only have eyes for you	80	Just a gigolo/I ain't got nobody	G68
I saw mommy kissing Santa Claus	GX-1	Just another polka	G125
I surrender dear	81	Just in time	G69
I wish you love	G65	Just you, just me	118
I wished on the moon	82	Kansas city	G70
If ever I would leave you	G66	Kiss of fire (El Choclo)	G156
If I had rhythm in my nursery rhym	83	Kiss to build a dream on, A	119
I'll be home for Christmas	GX-1	Knock me a kiss	120
I'll be seeing you	84	Kritzel dance (Die Mezinka)	GJ-10
I'll never be the same	85	La Cumparsita	G158
I'll see you in my dreams	86	La paloma	G159
I'll take you home again Kathlee	Glr-7	La vie en rose	G71
Ill Wind	87	Lady be good	121
I'm beginning to see the light	88	Lady in red (Rhumba)	G72
I'm getting sentimental over you	90	Lady is a tramp	122
I'm in the mood for love	89	Laura	G73
Imagination	91	Learnin' the blues	G74
In a mellow tone	92	Lech lamidbar	GJ-11
In a sentimental mood	94	Leroy Brown (Bad, Bad)	G75
In the mood	93	Let it snow, let it snow, let it snow	GX-1
In the still of the night	95	Let me call you sweetheart	G76
Indian love call	96	Let yourself go	123
Indian summer	97	Let's dance	124
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Island in the sun	G20	Let's fall in love	126
Isle of Capri	G190	Liechtensteiner polka	G126
Isle of Capris	98	Like someone in love	G77
Isn't it romantic	99	Li'l darlin' (Hefti)	G78
Isn't this a lovely day to be caught	100	Little brown jug	128
It don't mean a thing	101	Little things mean a lot	G79
It happened in Monterey	102	Liza	127
It's a great day for the Irish	Glr-9	Long ago and far away	G80
It's been a long long time	103	Lot of livin' to do, A	G81
It's beginning to look a lot like Ch	GX-1	LOVE (L-O-V-E)	G82
It's d'lovely	104	Love and marriage	GW-7
It's only a paper moon	105	Love is here to stay	129
It's the talk of the town	106	Love letters in the sand	G83
I've got a gal in Kalamazoo	107	Love walked in	130
I've got my love to keep me warm	108	Loveliest night of the year	G84
I've got the world on a string	109	Lovely Liza Lee	131
I've got to sing a torch song	110	Lover come back to me	133
I've got you under my skin	111	Lover man	132
I've heard that song before	112	Lullaby of birdland	G85
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Jamaica farewell	G21	Lulu's back in town	135

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MacNamara's Band	Glr-10	Nearness of you, The	148
Magic is the moonlight	G87	Never on Sunday	GJ-15
Makin' whoopee	GW-8	Nevertheless	149
Mala femmena	Glt-12	New Second line	G108
Mambo #5	G88	New York New York	G109
Mambo jambo	G89	Nice work if you can get it	150
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Mambo--Mambo jambo	G89	Night train	G110
Mambo--Mardi Gras mambo	G90	Nightingale sang in Berkeley Squ	152
Mambo--Patricia	G91	Nine-twenty special	153
Mambo--Tequila	G92	No beer in Heaven	G127
Mame	G93	No regrets	154
Man I love	136	Non dimenticar	Glt-13
Manhattan	137	O solo mio (It's now or never)	Glt-14
Mardi Gras mambo	G90	Oh Johnny oh	G130
Marie	138	Oh Marie	Glt-15
Marine song (From the halls of Mo	GP-9	Old Cape Cod	G111
Marshmallow world, It's a	GX-1	On a clear day	G112
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Meditation	G94	On the Alamo	156
Melodie d'amour	G28	On the road again	G193
Melody of love	G95	On the street where you live	G113
Merengue--La Cruz	G96	On the sunny side of the street	157
Merengue--Tropical merengue	G97	On treasure Island	158
Merengue--Universal Merengue	G98	Once in a while	159
Miami Beach rhumba	G99	One	G114
Military--Anchors aweigh	GP-1	One hour with you	161
Military--Caissons go rolling alon	GP-8	One O'clock jump	160
Military--From the halls of Montez	GP-9	One-two-three-kick	G120
Military--Semper paratus	GP11	Opus One	163
Military--Wild blue yonder	GP-1	Orchids In the moonlight	G160
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Misirlou	GJ-13	Our day will come	G115
Misty	G100	Out of nowhere	162
Molly Malone	Glr-11	Over the rainbow	G116
Mona Lisa	G101	Papa won't you dance with me	G128
Mood indigo	140	Patricia	G91
Moon river	G102	Peg of my heart	Glr-13
Moonglow	141	Pennies from heaven	164
Moonlight in Vermont	142	Pennsylvania 65000	165
Moonlight serenade	143	Pennsylvania polka	G129
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My funny valentine	144	Please	168
My heart belongs to Daddy	145	Poinciana	G119
My inspiration	146	Polka dots and moonbeams	169
My old flame	147	Polka--Beer barrel polka	G121
My way	G107	Polka--Clarinet polka	G122
My wild Irish rose	Glr-12	Polka--Helena polka	G123
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Polka--Papa won't you dance with	G128	Sittin' up waitin' for you	182
Polka--Pennsylvania polka	G129	Skylark	184
Polka--Too fat polka	G130	Sleighride	GX-2
Por favor	G129	Slightly out of tune (Desafinado)	G45
Pretty girl is like a melody	GW-9	Small World	GP-1
Prince of Denmark trumpet Volunt	GW-3	Smoke gets in your eyes	185
PS I love you	170	Smoke rings	186
Puttin' on the ritz	171	Smooth one	187
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Quien sera	G30	Softly as in morning Sunrise	188
Quiet nights of quiet stars (Corco	G40	Solitude	189
Red roses for a blue lady	G131	Some enchanted evening	190
Red sails in the sunset	172	Somebody loves me	191
Release me	G163	Someone to watch over me	193
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Rocky top	G163	South of the border	195
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Rudolph the red-nosed reindeer	GX-2	St. Thomas	G146
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Samba--Anna	G133	Stars fell on Alabama	196
Samba--Brazil	G134	Stay as sweet as you are	198
Samba--Copacabana	G135	Stompin' at the savoy	199
Samba--Cumana	G136	Stormy weather	201
Samba--Quando quando quando	G137	Stout-hearted men	GW-1
Samba--Samba de Orfeu	G138	Strangers in the night	G150
Samba--So nice (Summer samba)	G139	String of pearls	200
Samba--Tico tico	G140	Stripper	GW-1
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Second time around	G142	Summertime	202
Seems like old times	G143	Sunrise serenade	204
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Tango--Jalousie	G157	Wedding samba	GJ-23
Tango--Kiss of fire	G156	We'll meet again	231
Tango--La Cumparsita	G158	What a difference a day makes	232
Tango--La paloma	G159	What a little moonlight can do	233
Tango--Orchids In the moonlight	G160	What a wonderful world	G178
Tango--Yours	G161	What I did for love	G179
Tarantella	Glt-18	What is this thing called love	234
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Teach me tonight	G164	What's new	236
Temptation	G165	When a woman loves a man	237
Tenderly	212	When I fall in love	G180
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Tequila	G92	Where or when	238
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Thanks for the memory	213	White Christmas	GX-2
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Them there eyes	215	Winter wonderland	GX-2
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Try to remember	G170	You stepped out of a dream	G187
Tuxedo Junction	224	You turned the tables on me	248
Twilight time	G171	You'd be so nice to come home to	249
Two sleepy people	225	You'll never know	250
Tzena tzena tzena	GJ-22	Young at heart	G188
Unchained melody	G172	You're a grand old flag	GP-1
Undecided	226	You're all I want for Christmas	GX-2
Under a blanket of blue	227	You're driving me crazy	251
Under Paris skies	G173	You're getting to be habit with me	252
Unforgettable	G174	You're gonna lose your gal	253
Very thought of you, the	228	You're nobody til somebody loves	G189
Volare	Glt-20	Yours	G161
Walkin' my baby back home	G175	Zamar noded	GJ-25
Waltz you saved for me	G176	Zing went the strings of my heart	254
Watch what happens	G177		
Way you look tonight	229		

## Preface

This practical selection for commercial gigs brings together in one place, in a convenient bandstand format, a bunch of standard tunes that are scattered throughout many commercial fake books, plus a few that are not in any of them. It is partly a supplement to our 30s-40s Fake Book which includes standard two- and four-beat tunes composed during the 1930s and 40s, many of which are revived regularly or have become “standards”. Gig Book has waltzes and Latin rhythm tunes of the earlier period, plus all sorts of non-rock beat dance tunes and standards of the 40s and 50s, plus a some later tunes of the “easy-listening” variety.

We have used our experience playing weddings and dances in selecting commonly requested tunes and categories. We regularly have been asked for categories in unexpected combinations such as Jewish-Irish, Jewish-Italian, Italian-Irish, so there are sections with the most common tunes of each category, and in each case we have provided a somewhat larger selection so you can respond to more requests, or offer them to prospective clients, but we have not tried to turn you into experts.

The “*Irish*” tunes are old Irish-American tunes of the “sing-along” variety, not popular tunes from the Irish folk tradition. The *Italian* tunes are those one would expect to play for Italian-American functions. The *Jewish-Israeli* section has commonly played tunes and older Israeli circle dances, not current Israeli pop tunes, Klezmer or Eastern European/Hasidic dances. There are popular *polkas*, but not the other types of tunes one would need for a hard-core polka crowd.

The *Christmas* section contains only *secular* tunes one might play at a holiday dance or party, including events with a lot of kids, not the traditional carols.

Requests for more specialized Latin dances and polkas usually come in the form of “Play a cha-cha!” etc., and usually the bandleader doesn’t call them unless he’s thinking in terms of the type of dance. So we’ve grouped all the cha-chas, sambas, tangos, etc., by name of dance. Rhumbas and bossa novas are commonly offered as changeups in the mix of dances, so we’ve left them, as well as waltzes and novelty dances, in the alphabetical order.

**Indexes:** 1. Title, including alternate titles; 2. Dances / categories; 3. Genres; 4. Combined index for this book and 30s-40s Fake Book.

### ***Other music books:***

There are many general and specialized commercial fake books on the market. Anyone who might expect to play special client requests should have several of the general books in his library. *Hal Leonard Publishing Corp.* is the major fake book publisher. *The Ultimate Fake Book, vol. 1 and vol. 2* are among the best around. Hal Leonard has the best source of pre-1950s tunes, *The Real Little Book: the most amazing colossal ultimate...real legal fake book*. A good supplement to those is

Richard Wolfe's *Legit Professional Fake Book*, which has a variety of non-pop and practical tunes that might come in handy. *Hal Leonard* also has "Ultimate Fake Books" for Country, Broadway, Jazz, Blues, R'n'B, Christmas, etc. A cautionary note: most of these general books, even the "genre" books do not have the verses, etc., to old tunes that fans often treasure. Even when they have a few Dixieland tunes, they don't include the pre-chorus strains that are basic parts of tunes such as *Tiger Rag*. Despite the fact that the saxophone intro to Glenn Miller's swing classic *In the Mood* is for all practical purposes part of the tune, ie musicians *have* to play it for it to be recognized by the average listener, and conversely all you need to do is play the intro for the audience to go nuts, it's not in the fake books!! (You wanna see some interesting expressions on folks's faces, use that intro on another tune...)

Other publishers have issued the *Beatles Fake Book*, *Irving Berlin Fake Book*, *Disney Fake Book*, *Jewish Fake Book*, etc. *Beatles* includes many signature passages from the records, while *Berlin* includes the verses.

There are a number of rock / Motown / oldies fake books, several of which are basically the melodies and lyrics of tunes, with no hint of the signature intros, solos, endings, etc., that are on the records. There are a few that have at least portions of the record arrangements in them, but you've got to be really careful to get something really useful...



# After the Lovin'

1

Engelbert Humperdinck hit, 1976

*Light, lilting 4/4*

♩ = 94

Chords: G<sup>7</sup>, C, Cmaj<sup>7</sup>, C<sup>6</sup>, D<sup>b</sup>dim, Dm<sup>7</sup>, G<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C, Dm<sup>7</sup>, G<sup>7</sup>, C, Cmaj<sup>7</sup>, C<sup>6</sup>, D<sup>b</sup>dim, Dm<sup>7</sup>, G<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C, C<sup>7</sup>, F, C, Dm<sup>7</sup>, G<sup>7</sup>, C, Am, Dm<sup>7</sup>, G<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C, Cmaj<sup>7</sup>, C<sup>6</sup>, D<sup>b</sup>dim, Dm<sup>7</sup>, G<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, Dm<sup>7</sup>, E<sup>7</sup>, Am, C, D<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C.

# Alice Blue Gown

Waltz

Chorus

1919

116

The Chorus section consists of 11 measures of music. The notation is written on a single staff in 3/4 time. The key signature has one sharp (F#). The melody is composed of eighth and quarter notes, with some measures containing beamed eighth notes. Chord symbols are placed below the staff: C, A7, D7, G7, C, A7, D7, G7, G+, G7, C, A7, Dm, G7, E7, Dm, C, A7, Dm, A7, Dm, G7, C.

Verse

The Verse section consists of 11 measures of music. The notation is written on a single staff in 3/4 time. The key signature has one sharp (F#). The melody is composed of eighth and quarter notes, with some measures containing beamed eighth notes. Chord symbols are placed below the staff: G7, C, Am, Fm, C, B7, Cdim, Em, B, G7, C, E7, Am, G, D7, G, G7, C.

# All Of You

3

Square 2-beat

c. Cole Porter, 1954

♩ = 122

Chords and notes visible in the score:

- Staff 1: A<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>m
- Staff 2: A<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>m
- Staff 3: E<sup>b</sup>6, E<sup>b</sup>dim, B<sup>b</sup>9
- Staff 4: E<sup>b</sup>, B<sup>b</sup>m7, C7, B<sup>b</sup>dim, C+, Fm7, B<sup>b</sup>7
- Staff 5: A<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>m
- Staff 6: A<sup>b</sup>, E<sup>b</sup>, C7, Em7
- Staff 7: A<sup>b</sup>7, Adim, G+, G7, C7
- Staff 8: Fm7, C7, Fm, B<sup>b</sup>7, E<sup>b</sup>

(I love the) Looks// of you,// the lure// of you,// the  
Sweet// of you,// the pure// of you;// the  
Eyes,// the arms,// the mouth// of you,// the  
East,/ West,/ North, and/ the South/ of you. //I'd love to

-----  
Gain// com- plete// con- trol// of you//, and  
Han-//dle even the heart and soul// of you.// So  
Love at least a small percent of me, do/// ///for  
I/ love/ all/ of/ you./// ///

# All the Way

Sinatra hit;  
c. Van Heusen, 1957

*Solid 4/4, Expressively.*

$\text{♩} = 86$

When somebody loves you, it's no good unless he loves you ||All the way.///  
 Happy to be near you, when you need someone to cheer you, || all the way.///  
 Taller/ than the tallest tree is, that's how it's got to feel;///  
 Deeper than the Deep blue sea is, that's how deep it goes, if its real.///

When somebody needs you, it's no good unless she needs you, ||all the way.///  
 Through the good or lean years and for all the in between years, ||come what may.///

Who knows where the road will lead us, only a fool would say, // but  
 If you let me love you, it's for sure I'm gonna love you, / all// the way,///  
 all/ the/ way./// ///

# Alley Cat

5

Line dance.

Start slowly ♩ = 118

The musical score for 'Alley Cat' is written in 4/4 time and consists of eight staves. The key signature has two flats (Bb and Eb). The notation includes various musical symbols such as treble clefs, time signatures, and accidentals. Chord symbols are placed above the staves: Bb, F7, Cm7, Bb, F7, Eb, Bb, C7, Bb, F7, Cm7, and Bb. Some staves include parentheses with notes inside, possibly indicating specific dance steps or phrasing. The music is a continuous line dance melody.

**To the top til they (you) drop**

**Play as long as people do it.**

**START SLOW, INCREASE tempo every 16 bars. When you reach moderate tempo, keep it 1 or 2 X.**

**LAST TIME: last 16 bars, drastically increase tempo every 4 bars.**

# Among My Souvenirs

Connie Francis, 1960  
c. 1927

4/4 or 2-beat

$\text{♩} = 100$

The musical score is written for a single melodic line in E-flat major, 4/4 time. It consists of nine staves of music. The key signature has two flats (B-flat and E-flat). The tempo is marked as quarter note = 100. The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, along with rests and ties. Chord symbols are placed above the staff at various points: E-flat, E-flat dim, F minor 7, B-flat 7, E-flat dim, E-flat, E-flat dim, B-flat 7, E-flat, E-flat, E-flat dim, F minor 7, E-flat dim, E-flat, E-flat dim, B-flat 7, E-flat, E-flat 7, A-flat, B-flat 7, E-flat, B-flat 7, G 7, C minor, F 9, B-flat +, E-flat, E-flat dim, F minor 7, B-flat 7, E-flat dim, E-flat, E-flat dim, B-flat 7, and E-flat. The score ends with a double bar line and repeat dots.

(There's nothing) Left for me/ /of days that  
used to be/ /I live in

Memory a- mong my souve nirs./// /Some letters  
Tied with blue,/ /a photo- graph or two,/ /I see a  
rose from you a- mong my souve nirs./// /A few more

-----  
Tokens rest/ /within my treasure chest,/ /and though they  
Do their best/ /to give me con-/ so-/ la-/ tion/ /I count them

-----  
All apart,/ /and as the tear drops start,/ /I find a  
Broken heart a- mong my souve- nirs./// /|||

# Anniversary Song

7

Viennese Waltz ♩ = 168

Al Jolson hit, c. 1946

**A** A<sup>7</sup>

Dm Gm Dm A<sup>7</sup> Dm 1. 2. Dm

**B** Gm C<sup>7</sup> F

Gm Gdim F Gm A<sup>7</sup> Dm Gm Dm A<sup>7</sup> Dm

**A B A**

Oh// /how we danced// /on the \* Night// /we were wed.// /|We  
Vowed// /our true love// /though a \* Word// /wasn't said.// /|the  
World// /was in bloom// /there were \* Stars// /in the skies// /|Ex-  
Cept// /for the few// /that were \* There// /in your eyes.//

Dear as I held you so close in my arms,/  
Angels were singing a hymn to your charms,/two  
Hearts gently beating were murmuring low/"My  
Darling I love/you so."// /| The

Night// /seemed to fade// /into \* blos-// /soming dawn.// /|The  
Sun// /shone a- new// /but the \* dance// /lingered on.// /|Could  
We// /but re- live// /that sweet \* mo-// /ment sub- lime// /|we'd  
Find// /that our love// /is un- \* al-// /tered by time// /|

# Anniversary Waltz

*American Waltz*

c. 1941

**♩ = 128** **C**

**C** **Gdim** **G<sup>7</sup>**

**Dm** **G<sup>7</sup>**

**Dm** **G<sup>7</sup>** **G<sup>+</sup>** **C<sup>6</sup>** **Gdim** **G<sup>9</sup>**

**C<sup>9</sup>** **C<sup>+</sup>** **F** **Dm**

**A** **A<sup>+</sup>** **D<sup>7</sup>** **G<sup>+</sup>**

**C** **A<sup>7</sup>**

**D<sup>7</sup>** **G<sup>7</sup>** **C**

Tell/ me I/ may al-/ways dance/ the  
 Anniversary waltz/ with you./// ///  
 Tell/me this/ is real/ ro- mance,/ an  
 Anniversary dream/ come true./// //Let

-----  
 This be the anthem to our future years/ to  
 Millions of smiles and a few little tears.//

-----  
 May/ I al-/ways lis-/ten to/ the  
 Anniversary Waltz/ with you.// ///



# Around the World

9

Originally a waltz, in C

Hot shuffle, raucously

1957

$\text{♩} = 174$

Chord symbols:  $B^b$ ,  $B^b\text{maj}^7$ ,  $B^b_6$ ,  $B^b_6$ ,  $B^b\text{dim}$ ,  $Cm^7$ ,  $F^7$ ,  $Cm^7$ ,  $F^7$ ,  $Cm^7$ ,  $F^7$ ,  $F^7$ ,  $F^+$ ,  $B^b$ ,  $B^b$ ,  $B^b\text{maj}^7$ ,  $B^b_6$ ,  $B^b_6$ ,  $B^b\text{dim}$ ,  $Cm^7$ ,  $Cm$ ,  $A^7$ ,  $B^b$ ,  $G^7$ ,  $Cm^7$ ,  $F^7$ ,  $B^b$ .

(A-) Round// the world// I've searched// for you/ I travelled  
On/ when hope was gone,/ to keep a ren-// de- vous.// I  
Knew// some- where// some- time,// some- how/ you'd look at  
Me/ and I would see/ the smile you're smil-//ing now.// It

-----  
Might// have been// in Coun-//ty Down/ or in New  
York/, in Gay Pa- ree/ or even Lon-//don Town.// No  
More// will I/ go all a- round// the world,/ for I have  
Found// my world// in you./// |||

# April In Paris ( 1 )

Count Basie classic, 1956;  
c. 1932

2-beat (tune only); 4/4 Basie big band style

♩ = 128

Chords and markings in the score:

- Staff 1: D<sup>b</sup>, C, D<sup>b</sup>, G<sup>6</sup>
- Staff 2: G<sup>7</sup>, C, Gm<sup>7</sup>, C<sup>9</sup>
- Staff 3: F, Gm<sup>7</sup>, Am
- Staff 4: Am, B<sup>+</sup>, B<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>
- Staff 5: Fmaj<sup>7</sup>, Fdim, C, Fdim, Fm<sup>6</sup>, C
- Staff 6: Am, E<sup>7</sup>, Am, Am<sup>6</sup>, B<sup>7</sup>, E<sup>7</sup>, G<sup>7</sup>
- Staff 7: D<sup>b</sup>, C, Gm<sup>6</sup>, A<sup>7</sup>
- Staff 8: D<sup>7</sup>, A<sup>b</sup>m, Am, G<sup>7</sup>, C

To Basie ending

April in Paris, /// Chestnuts in blossom, ///  
Holiday tables under the trees. /// ///|  
April in Paris /// this is a feeling ///|  
No one can ever //re-/ prise./// ///

-----  
I/ never knew the charm of spring,  
never met it face to face.///  
I/ never knew my heart could sing,  
never missed a warm em- brace./till/  
-----

April in Paris ///| whom can I run to ///|  
What have you done to //my/ heart?/// ///|

# April In Paris ( 2 )

10

## Basie ending

Chords: D7, F6, Em7, Am7<sup>b5</sup>, Dm7, G7, C, D7, F6, Em7, Am, G<sup>b</sup>m7<sup>b5</sup>, B7<sup>b5</sup>, E7, A7, D7, G7, D<sup>b</sup>, C, Gm7<sup>b5</sup>, A7, D7, Dm7, G7, Em7, E<sup>b</sup>7, Dm7, D<sup>b</sup>6, Cmaj7, D<sup>b</sup>6, B6, C6, Cmaj7.

After 1st X: "One More Time!"

After 2nd X: "One More Once!"

Play "straight" first X (quiet drums), 2 jazzy solos (jazzy drums), split bridge, Basie ending.

Autumn Leaves

4/4 or 2-beat

1947

♩ = 108

The musical score for 'Autumn Leaves' is written for a single melodic line in treble clef, key of D major (indicated by two sharps), and 4/4 time. The tempo is marked as 108 beats per minute. The score consists of nine staves of music. Chord symbols are placed above the notes to indicate the harmonic structure. The chords used are: Am7, D7, G, Am, B7, Em, Am7, D7, G, Am, B7, Em, B7, Em, D7, G, B7(b9), B7, Em, A, Am, B7, and Em. The melody features various note values including quarter, eighth, and half notes, with some notes beamed together. There are also some rests and accidentals (sharps) throughout the piece.

(The falling) Leaves/// /drift by the  
 win-/dow/ /The autumn leaves  
 Leaves/// / of red and gold./// //I see your  
 Lips/// /the summer kiss-/es/ /The sunburned  
 Hands/// //I used to hold./// || Since you

-----  
 Went away/ /the days grow long,/// /And soon I'll  
 Hear/// /old winter's song./// //But I  
 Miss you most of all// my darl-/ling/ //when/  
 Au-// tumn leaves/ start to fall./// ///|

# Because Of You

12

Tony Bennett hit, 1951;  
c. 1940

**♩ = 104**

Chord symbols: B<sup>b</sup>dim, B<sup>b</sup>7, Fm, B<sup>b</sup>7, E<sup>b</sup>, B<sup>b</sup>dim, B<sup>b</sup>7, Fm, B<sup>b</sup>7, E<sup>b</sup>, B<sup>b</sup>+, B<sup>b</sup>m, C<sup>7</sup>, Fm, C<sup>7</sup>, Fm, F<sup>9</sup>, A<sup>b</sup>dim, A<sup>b</sup>, A<sup>b</sup>m, B<sup>b</sup>7, B<sup>b</sup>dim, B<sup>b</sup>7, Fm, B<sup>b</sup>7, E<sup>b</sup>, B<sup>b</sup>+, B<sup>b</sup>m, C<sup>7</sup>, Fm, C<sup>7</sup>, Fm, A<sup>b</sup>, D<sup>7</sup>, E<sup>b</sup>, Cm, E<sup>b</sup>, F<sup>9</sup>, B<sup>b</sup>7, E<sup>b</sup>.

(Because of) You,/ there's a song/ in my heart./// /Because of  
You,/ my ro- mance had its start./// /Because of  
You the sun will shine, the moon and stars will say you're mine.// For-  
Ever/ and never/ to part./// /I only

-----  
Live/ for your love/ and your kiss./// /It's para-  
Dise/ to be near you/ like this,/// ///Be-  
Cause// of you// my life is now worth- while and I can  
Smile// be- cause// of you./// /|||

# Berlin Waltz Medley ( 1 )

## What'll I Do?

c. 1924

106

Chords: C, Fm, C, Fm, C, G7, C, 1. G7, 2. C7, F, Dm, F, Fm, C, A7, D7, G7, C, Fm, C, Fm, C, G7, C.

## The Song Is Ended

c. 1927

106

Chords: E♭, E♭7, A♭, A♭m, E♭, F7, B♭7, 1. E♭, 2. E♭ D7, Gm, Cm (Am7(b5)), D7, Gm, C7, A♭, B♭7, E♭, E♭7, A♭, A♭m, E♭, F7, B♭7, E♭.

# Berlin Waltz Medley ( 2 )

13

## Remember

c. 1925

109

B $\flat$  F $+$  B $\flat$  F $+$

B $\flat$  B $\flat$ dim C $^7$  F 1. F $^7$  2. F F $^7$

B $\flat$  B $\flat$ m A F $^7$

F Am Gm A F $^7$

B $\flat$  F $+$  B $\flat$  F $+$

C $^9$  C $^7$  F

## Always

$\text{♩} = 109$

c. 1925

F C $^7$  F

F F $^7$  A

E $^7$  A $^7$  C $^7$

F F $^7$

D $^7$  Cm Gm

B $\flat$  B $\flat$ m F G $^7$

C $^7$  F

# Besame Mucho

*Rhumba, Slow*

Jimmy Dorsey hit, 1944

♩ = 108

Chords and triplets (3) are indicated throughout the score.

**Ending: Play last line 3 X**



# Bewitched

15

Square 2-beat

c. Rodgers, 1941

♩ = 94

Chords: G7, C, Dm, C, C+, F, Fdim, C, D7, G7, A7, Dm, G7, C, Dm, C, C+, F, Fdim, C, D7, G7, C7, F, A7, Dm, Am, Dm, G7, C, Cdim, Dm7, G7, C, Dm, C, C+, F, Fdim, C, D7, Dm, G7, C.

(I'm) Wild again/, be- guiled again/, a simpering, whimpering child again/,  
be-

Witched| bothered and be- wildered/ am I./// |||

Couldn't sleep,/ and wouldn't sleep,/ when

love came and told me I shouldn't sleep,/ be-

Witched,| bothered and be- wildered/ am I./// |||

-----  
Lost my heart,/ but what of it?// He is cold,/ I a- gree,///

He can laugh,/ but I love it,/ although the laugh's/ on/ me.// I'll

-----  
Sing to him,/ each spring to him,/ and

long for the day when I'll cling to him,/ be-

Witched|, bothered and be- wildered/ am I./// |||

Breeze And I

c. Lecuona, 1929

*Bolero*

♩ = 116

The musical score is written for piano in 4/4 time with a tempo of 116 beats per minute. It consists of eight staves of music. The key signature has two flats (B-flat and E-flat). The score includes various chords such as E-flat major, B-flat 7, A-flat minor, D-flat minor, F minor 7, and B-flat 9. There are several triplet markings (indicated by a '3' over a bracket) and slurs throughout the piece. The melody is primarily in the right hand, with some accompaniment in the left hand.

(The) Breez// and I/ are/ saying with a sign,/ //that/  
 You/// //no longer care./// ///The  
 Breez// and I/ are/ whispering gooddbye,/ //to/  
 Dreams/// //we used to share./// ///|

-----  
 Ours/ was a love song/ that  
 seemed/ constant as the moon/, ending in a  
 Strange// mourn- //ful/ tune./// ///|  
 And all a- bout me they know/ you have de- parted with out me and  
 We// won- //der/ why,/// / the breeze and I./// ///|

# Bunny Hop

17

Ray Anthony hit, 1952

## Line Dance

♩ = 138

Chords: F, B $\flat$ 9, F, F7, B $\flat$ 9, F, F7( $\flat$ 5), Gm7, C7( $\flat$ 9), F, F6, B $\flat$ 9, F, F7, Gm7, C7( $\flat$ 9), F.

**Repeat ad barfeum**

**MELODY:** Last 2 bars of each line can be same as line 1.  
Can play as straight blues, segue up the scale; stock  
charts have it in B $\flat$ .

**Dancers get in a line with hands on waist of person in front.  
Someone LEADS the line around the room, into the hall, etc.**

**The band could increase tempo by steps, set up a CONGA beat,  
segue into CONGA, ultimately go into "When the saints".**

Cabaret

2-beat Dixieland style

1966

♩ = 204

Chord symbols and musical notation are present throughout the score. The key signature is E-flat major (three flats). The time signature is 4/4. The tempo is marked as ♩ = 204. The score includes various musical notations such as notes, rests, and accidentals. Chord symbols are written above the staves: E-flat, B+, E-flat, B-flat+, A-flat, Adim, Gm, C7, Fm7, B-flat9, 1. E-flat, Fm7, B-flat7, 2. E-flat, A-flatm, E-flat, Cm, Cm7, F7, B-flat7, E-flat, B+, E-flat, B-flat+, E-flat, B-flatm7, E-flat7, A-flat, Adim, Gm7, C7, Fm7, B-flat7, and E-flat. A box labeled "Ending do line 3 X" is placed over the 8th staff. The score ends with a double bar line.

**ENDING: Play next to last line 3 X, Extend last line--double value of notes.**

# CALYPSO - Day-o (Banana Boat Song)

19

Calypso

Belafonte hit, c. 1955

♩ = 118

A cappella vocal intro



Chorus



Ending = Intro

**CALYPSO - Island In the Sun**

Calypso ♩ = 108

Belafonte hit, 1957

**Verse**

# CALYPSO - Jamaica Farewell

21

Calypso

Belafonte hit, 1956

The musical score is written for a single melodic line in 4/4 time, with a tempo of 112 beats per minute. The key signature has one flat (B-flat). The score consists of six staves. The first five staves are the main melody, and the sixth staff is a solo section. Chords are indicated above the notes: F, B-flat, C7, and F. The solo section is marked with a 'Solo' box and includes chords F, Gm, C7, and F. The score ends with a double bar line.

V. 1. Down de way where the nights are gay and the  
sun shines daily on the mountain top,  
I took a trip on a sailing ship and when I  
reached Jamaica I made a stop. But I'm (CHORUS)

*Chorus:* Sad to say, I'm on my way,| won't be back for many a day.| My  
Heart is down, my head is turning around, I had to  
leave a little girl in Kingston town.|

V. 2. Sounds of laughter every- where, and the dancing  
girls swaying to and fro./  
I must declare that my heart is there,/  
though I've been from Maine to Mexico. But I'm (CHORUS)

v. 3. Down at the market you can hear|  
the ladies cry out while on their heads they bear  
Akie, rice, salt fish are nice,  
and the rum is nice any time of year. But I'm (CHORUS)

**CALYPSO - Yellow Bird**

Arthur Lyman hit, 1961

*Moderate Calypso or Rhumba*

♩ = 110

Chord symbols: F, Fdim, F, G $\flat$ dim, Gm<sup>7</sup>, C<sup>7</sup>, F, B $\flat$ , F, C<sup>7</sup>, F, B $\flat$ , F, C<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F, F, Gm<sup>7</sup>, C<sup>7</sup>, F, F, G $\flat$ dim, F, G $\flat$ dim, F.

Tag



# C'est Si Bon

23

4/4 swing

Earth Kit hit, c. 1947

144

Chords: Dm, Cm7, F7, Bb, Cm7, F7, Bb6, Dm, Dbm, Cm7, F7, Bb, Cm7, F7, Bb, Gb, B, Gb, C7, Gm7, C7, Cm7, F7, Dm, Dbm, Cm7, F7, Bb, Cm7, F7, Fm, G7, Cm7, Ebm, Bbmaj7, Bb, B7, F7, Bb.

**ENDING: play last 3 bars 4 X**

# Carioca (1)

Rhumba ♩ = 126

c. Youmans, 1933

**Intro**  $E^b m$  [TACIT.....] **Rhythm**

**Chorus**  $E^b m$   $B^b 7$

$B^b 7$   $A^b m$   $B^b 7$   $A^b m$   $E^b m$   $B^b 7$

$E^b m$   $B^b 7$   $A^b m$   $B^b 7$   $A^b m$   $E^b$

$E^b$   $Fm$   $B^b 7$   $Fm$

$Fm$   $B^b 7$   $E^b$

$E^b$   $Fm$   $B^b 7$   $Fm$

$B^b 7$   $Fm$   $B^b 7$   $E^b$

# Carioca ( 2 )

24

## Interlude

[ Break: ----- ]

**E<sup>b</sup>m**

3

-----] **B<sup>b</sup>7**

**E<sup>b</sup>m** [ Break: ----- ]

3

-----] **B<sup>b</sup>7**

## Trio

**B<sup>b</sup>7**

**E<sup>b</sup>**

**B<sup>b</sup>dim** **B<sup>b</sup>7** **E<sup>b</sup>m**

**A<sup>b</sup> - B<sup>b</sup>7 - Fm - B<sup>b</sup>7 - E<sup>b</sup>m**

**A<sup>b</sup> - B<sup>b</sup>7 - Fm - B<sup>b</sup>7 -**

## Rhythm

## Back to Chorus

**E<sup>b</sup>m** [ TACIT ----- ]

[ Break ----- ]

**Routine: Intro, Chorus, Interlude, Trio, solos,  
Chorus out or Interlude, Trio, Chorus.**

**CHA CHA - Amor**

**♩ = 112**

Chord symbols: **E<sup>b</sup>**, **B<sup>b</sup>7**, **F<sup>m</sup>**, **B<sup>b</sup>7**, **D<sup>dim</sup>**, **E<sup>b</sup>**, **D<sup>dim</sup>**, **E<sup>b</sup>**, **G<sup>m</sup>**, **D<sup>7</sup>**, **G<sup>m</sup>**, **B<sup>b</sup>**, **D<sup>dim</sup>**, **G<sup>7</sup>**, **C<sup>m</sup>**, **F<sup>7</sup>**, **B<sup>b</sup>7**, **F<sup>m</sup>**, **B<sup>b</sup>7**, **E<sup>b</sup>**, **E<sup>b</sup>**, **B<sup>b</sup>7**, **F<sup>m</sup>**, **B<sup>b</sup>7**, **E<sup>b</sup>**.

(A-) Mor//a- mor, //a- mor/// //This word so  
 Sweet that I re- peat,/ means I adore/ you./ //|A-  
 Mor, //a mor, //my love/// // would you de-  
 Ny/this heart that // have placed be- fore/ you/ ///|  
 Can't find another word with meaning so clear, my  
 lips try to whisper sweet things in your ear. But  
 Somehow or other nothing sounds quite so dear,  
 as  
 this soft caressing word I know.// A  
 Mor, //a- mor, //my love/// //When you're a-  
 Way/ there is no day/ and nights are lone-/ly/ //|A-  
 Mor, //a- mor, //my love/// //make life di-  
 Vine,/ say you'll be mine/ and love me only.// ///|

# CHA CHA - Cherry Pink And Apple Blossom White

26

Prez Prado, 1950

♩ = 112

Chord progression: Eb, Fm7, Bb7, Eb, Eb, Fm7, Bb7, Eb, Bb7, Eb, Bb7, Eb, Fm7, Bb7, Eb, Fm7, Bb7, Eb.

Lead horn holds and bends the 4th note, 1st and out choruses

CHA CHA - Dansero

195?

♩ = 113

Chord symbols: Gm7, C7, F, Gm7, C7, F, Gm7, C7, F, D7, G7, C+, F, Gm7, C7, F, Gm7, C7, F, Gm7, C7, F, D7, G7, C+, F, A7, A+, D9, G7, G+, C9, D7, Gm7, C, Gm7, C7, F, Gm7, C7, F, Gm7, C7, F, D7, G7, C+, F.

**ENDING: Last 2 bars 3 X**

# CHA CHA - Melodie d'Amour

28

Also called: "Cha Cha Cha d'Amour"

Dean Martin;  
Ames Bros., 1957

*Loose feeling, not square*

The musical score is written for a single melodic line in 4/4 time, featuring a key signature of one flat (Bb). The melody is composed of eighth and quarter notes, often beamed together in pairs. Chord symbols are placed above the staff at various points: F, Bb, C7, F, Fdim, Gm7, C7, Gm7, C7, F, Bb, C7, F, D#7, Gm7, C7, F, C7, F, Bb, F, C7, F, F7, Bb, F, C7, F. The score is divided into two systems, each containing four staves. The first system ends with a double bar line, and the second system ends with a final double bar line.

Melodie d'a- mour,/// take this song to my lover.//  
Shoo shoo little bird/// go and find my love.///  
Melodie d'a- mour,/// serenade at her window.///  
Shoo shoo little bird,/// sing my song of love.//Oh!

-----  
Tell her I will wait/// if she names the date.///  
Tell her that I care/// more than I can brar,// for  
When we are a- part,/// how it hurts my heart.///  
|So fly,oh fly away/ |And say I hope and pray,/ |  
|This lover's melody,/// |will bring her back to me. Oh! (to top)

# CHA CHA - Por Favor

1955

**Intro**  $\text{Cm}^7 \text{ Bm}^7 \text{ B}^b\text{m}^7 \text{ E}^b7$

**Chorus**

$\text{A}^b - - \text{Bm}^7 \text{ B}^b\text{m}^7 \text{ E}^b7 \text{ A}^b - - \text{Bm}^7 \text{ B}^b\text{m}^7 \text{ E}^b7$

$\text{Cm}^7 \text{ Bm}^7 \text{ B}^b\text{m}^7 \text{ E}^b7 \text{ A}^b \text{ B}^b\text{m}^7 \text{ E}^b7$

$\text{A}^b - - \text{Bm}^7 \text{ B}^b\text{m}^7 \text{ E}^b7 \text{ A}^b - - \text{Bm}^7 \text{ B}^b\text{m}^7 \text{ E}^b7$

$\text{Cm}^7 \text{ Bm}^7 \text{ B}^b\text{m}^7 \text{ E}^b7$

$\text{Gm}^7 \text{ C}^7 \text{ Cdim C}^7 \text{ Gm}^7 \text{ C}^7 \text{ Cdim C}^7$

$\text{Fm C}^+ \text{ Fm}^7 \text{ B}^b7 \text{ E}^b7$

$\text{A}^b - - \text{Bm}^7 \text{ B}^b\text{m}^7 \text{ E}^b7 \text{ A}^b - - \text{Bm}^7 \text{ B}^b\text{m}^7 \text{ E}^b7$

$\text{Cm}^7 \text{ Bm}^7 \text{ B}^b\text{m}^7 \text{ E}^b7 \text{ B}^b\text{m}^7 \text{ E}^b7$

$\text{A}^b$



# CHA CHA - Quien Sera (Sway)

30

1953

*Cha Cha, slow*

♩ = 114

Musical score for "Cha Cha - Quien Sera (Sway)" in 4/4 time, tempo 114. The score consists of ten staves of music. The key signature has one flat (Bb). The chords are as follows:

- Staff 1: Bbdim A7 Bbdim A7 Dm
- Staff 2: Bb A9 Bb A7b9 Dm6
- Staff 3: Bbdim A7 Bbdim A7 Dm
- Staff 4: Bb A9 Bb A7b9 Dm6
- Staff 5: C7 F
- Staff 6: A7 Gdim A7 Dm Bb9 A7b9 Dm
- Staff 7: Bbdim A7 Bbdim A7 Dm
- Staff 8: Bb A9 Bb A7b9 ⊕ Dm6
- Staff 9: ⊕ Ending
- Staff 10: Dm6

# CHA CHA - Sweet And Gentle

1953

*Cha cha, slow*

♩ = 113

The musical score is written for a single melodic line in treble clef, key of D major (indicated by two sharps: F# and C#), and 4/4 time. The tempo is marked as 113 beats per minute. The score consists of eight staves of music. Above the staves, the following chords are indicated: Am7, C+, Am7 D7, G, Gmaj7 G6 G, Am7, C+, Am7 D7, G, D7, Am7 D7, G, Am7, C+, Am7 D7, G, Gmaj7 G6 G, Am7, C+, Am7 D7, G, D7, Am7 D7, G, D7, Am7 D7, G. The melody features a mix of eighth and quarter notes, with some measures containing rests.

(I was sweet and) Gentle ||| ||kinda senti- mental.||| ||no one will de-  
Ny it.||| ||I was once so quiet and then one magic night I learned to do the  
Cha cha!||| And now I'll never be the same! For I have turned into a dancing  
cuca-  
Racha.||| And my muchacha is to blame./// ||How can I be

-----  
Gentle,||| ||sweet and senti- mental,||| ||while the cha cha's  
Playing,||| ||and my heart is swaying? I find that I am even dancing when I'm  
Walking!||| I'm haunted by that cha cha  
beat. I hear the rhythm start whenever we are  
Talking,||| I do the cha cha in my sleep.||| ||Please be sweet and  
Gentle,||| ||treat me senti- mental,||| ||for I'm tempe'ra  
Mental,||when I'm doing the cha cha with you.|||

# Charade

32

## Viennese Waltz

c. Mancini, 1963

♩ = 168 Am

Am E7

Bm7(b5) E7 Bm7(b5) E7

1.2. Bm7(b5) E+ E7 Am

Ending Bm7(b5) E+ E7 Am

Bridge Dm7 G7 C Am

Dm G7 C Gdim

Dm7 G7 C Am

D7 Bm7(b5) E7

# Charleston

♩ = 202

**Chorus**

James P. Johnson, 1923

Chorus musical notation (16 measures). Chords: B $\flat$ , D7, G7, C7, F7, B $\flat$ , Gdim, F7, B $\flat$ , D7, G7, C7, Dm, A7, D7, F7, B $\flat$ , D7, G7, C7, B $\flat$ , Gdim, F7, B $\flat$ , Gm, B $\flat$ 7, E $\flat$ , G $\flat$ 7, B $\flat$ , Gdim, F7, B $\flat$ .

**Verse**

Verse musical notation (16 measures). Chords: Gm, Cm, D7, Gm, Gm, A7, D, F7, F7, B $\flat$ , D7, Gm, F, Fdim, F, Cdim, C7, F7.

# Charmaine

34

American Waltz

1926

♩ = 118

Chords:  $E_b$ ,  $B_b^{dim}$ ,  $B_b^7$ ,  $B_b^7$ ,  $Fm^7$ ,  $B_b^7$ ,  $B_b^7$ ,  $B_b^+$ ,  $E_b$ ,  $B_b^7$ ,  $E_b$ ,  $B_b^m$ ,  $C^7$ ,  $Fm$ ,  $C^7$ ,  $Fm$ ,  $Fm$ ,  $A_b^m$ ,  $E_b$ ,  $C^+$ ,  $F^9$ ,  $B_b^7$ ,  $E_b$ .

(I) Wonder why you keep me wait-// ing,/ Char-  
Maine// /cries in vain,// //I  
Wonder when bluebirds are mat-// ing,/ will  
You// come back, a- gain.// //

-----  
Wonder if I keep on pray-// ing,/ will  
Our/ dreams be/ the same.// //I  
Wonder if you ever think of me, too,/ Charmaine  
waitinnng, just waiting for you.// //

# Chiapanicas (Clap Hands Song)

Mexican Waltz

♩ = 210

**A**

**B**

1. **E $\flat$**

2. **E $\flat$**

**ROUTINE: A B each X**  
**INCREASE Tempo last few times, till frantic.**

# Chicago (That Toddlin' Town)

36

4/4 swingy

c. Fisher, 1922

♩ = 186

Chords: E♭, B♭dim, B♭7, B♭7, E♭, F7, B♭7, E♭, F7, B♭7, E♭, B♭dim, B♭7, E♭, B♭dim, B♭7, B♭7, G7, Cm, C7, Fm, E♭, E♭dim, B♭7, Fm, B♭7, E♭.

(Chi-) Ca/go, Chi- ca-/go, that toddlin' town,/ (toddlin' town.) Chi-  
 Ca-/go, Chi- ca-/go, I'll show you around./ / show you around.  
 Bet your bottom dollar you'll lose your blues in Chi-  
 ca-/go, Chi- ca-/go, the  
 Town that Billy Sunday could not shut down./// ||| On

-----  
 State/ Street, that great/ Street, I just want to say, just want to say, they  
 Do things/ they don't do on Broad- way. /// Say,///  
 They have the time, the time of their life,/ I  
 I met a man he danced with his wife In Chi-  
 Ca-/go, Chi- cago my home town./// |||

# Chicken Dance (Bird Dance)

Circle Dance ♩ = 228

**A**

**B**

**C**

**CIRCLE** dance popular among the Polka set. People put their hands in their armpits and flap their "wings" and do all sorts of weird stuff. **INCREASE TEMPO** gradually; when they're tired, go to "frantic" & out.



# Colonel Bogey

38

Paso Doble ♩ = 254 ♩ = 228

Intro B $\flat$  B $\flat$ dim B $\flat$  Fdim F7

**A**

B $\flat$  F7 B $\flat$  Bdim F F C7 F B $\flat$  B $\flat$  F7 B $\flat$  E $\flat$  F7 B $\flat$

**B**

Gm Gm Gm Gm D7 Gm 1. 2. Gm F7

The musical score is written for piano and guitar. It begins with an 'Intro' section consisting of four measures. The first measure has a B-flat chord, the second a B-flat diminished chord, the third a B-flat chord, and the fourth an F diminished chord. The first system of the main piece (labeled 'A') consists of eight measures. The piano part (left staff) plays a series of eighth and sixteenth notes, while the guitar part (right staff) plays a series of chords: B-flat, F7, B-flat, B-flat diminished, F, F, C7, and F. The second system (labeled 'B') consists of eight measures. The piano part continues with eighth and sixteenth notes, and the guitar part plays chords: B-flat, F7, B-flat, E-flat, F7, B-flat, Gm, and Gm. The third system consists of eight measures. The piano part continues with eighth and sixteenth notes, and the guitar part plays chords: Gm, Gm, Gm, Gm, D7, Gm, and a first ending (1.) leading to a second ending (2.) with Gm and F7 chords. The score ends with a double bar line.

# Come Rain Or Come Shine

*Solid 4/4, swingy*

Sinatra standard, 1946

♩ = 118

Chords: Fmaj7, Em7(b5), A7, Dm7, G9, G9, Gm7, C7, F7, Cm7, F7, Bbm7, Fm7, Bbm7, C7, Dm7(b5), G7, Cm7, Am7(b5), D7, Gm7, C7, Fmaj7, Em7(b5), A7, Dm7, G9, Bm7, E7, A7, D7, G7, Dm7, G7, Em7(b5), A7, F6

I'm gonna love you like nobody's loved you come rain or come shine./ ///  
 High as a mountain and deep as a river, com rain or come shine./ ///  
 I/ guess when you met me/ it was just/ one of those things.///  
 But/ don't ever bet me,/ 'cause I'm gonna be true if you let me.///

-----  
 You're gonna love me like nobody's loved me, come rain or come shine./ ///  
 Happy together, un- happy together and won't it be fine,/ ///  
 Days may be cloudy or sunny,/ we're in or we're out of the money. But  
 I'm with you always/ I'm with you rain or shine./// ///

# Corcovado

(Quiet Nights Of Quiet Stars)

c. Jobim

Bossa Nova

♩ = 128 D<sup>9</sup>

Ddim

Chords indicated in the score:

- Staff 1: D<sup>9</sup>, Ddim
- Staff 2: Gm<sup>7</sup>, G<sup>b</sup>7, Fmaj<sup>7</sup>, F<sup>6</sup>, Fmaj<sup>7</sup>
- Staff 3: Fm<sup>7</sup>, Em<sup>7</sup>, A<sup>+</sup>
- Staff 4: D<sup>9</sup>, Dm<sup>7</sup>, Ddim
- Staff 5: D<sup>9</sup>, Ddim
- Staff 6: Gm<sup>7</sup>, G<sup>b</sup>7, Fmaj<sup>7</sup>, F<sup>6</sup>, Fmaj<sup>7</sup>
- Staff 7: Fm<sup>7</sup>, Fm, F<sup>6</sup>, Em<sup>7</sup>, Am<sup>7</sup>
- Staff 8: Dm<sup>7</sup>, G<sup>7</sup>(<sup>b</sup>9), Em<sup>7</sup>, A<sup>+</sup>
- Staff 9: Dm<sup>7</sup>, G<sup>9</sup>, G<sup>7</sup>(<sup>b</sup>9), C, B<sup>b</sup>9, D<sup>b</sup>7, C<sup>6</sup>

Quiet nights of quiet stars, // quiet chords from my guitar, //  
 Floating on the silence that sur- rounds us. // ///|  
 Quiet thoughts and quiet dreams, // quiet walks by quiet streams, //  
 And a window looking on the moun- tains and the sea. How lovely!

-----  
 This is where I want to be, / here with you so close to me, un-  
 Til/ the final flicker of life's em-/ber. / ///|  
 I who was lost and lone-/ly/ | believing life was on-/ly/  
 |A bitter, tragic joke, have found with you/// ///|  
 |The meaning of ex- istence, Oh, my love./// ///|

# Cute

Drum special

4/4 jazzy

Drummer use brushes

c. Hefti, 1958

♩ = 162 Dm7 G9 C [ Drum Break ..... A7 ..... ]

Dm7 G9 Gm7 [ Drum Break ..... C7 ..... Gm7 C9 ]

Fmaj7 Fm [ Dm Brk --- ] C Am7 [ Dm Brk --- ]

Am7 B7 Emaj7 [ Drum Break --- Gm - A7b9 --- ]

Dm7 G9 C [ Drum Break ..... A7 ..... ]

Dm7 G9 Gm7 [ Drum Break ..... C7 ..... Gm7 C9 ]

Fmaj7 Fm [ Dm Brk -- ] C Am7 [ Dm Brk --- ]

Dm7 G7b9 C6 [ Drum Break ..... ]

# Dance Of Mexico (Hat Dance)

42

♩ = 183

**Intro**

F7 Fdim F7



**Verse**

B♭ F7 B♭ F7 B♭ F7 B♭



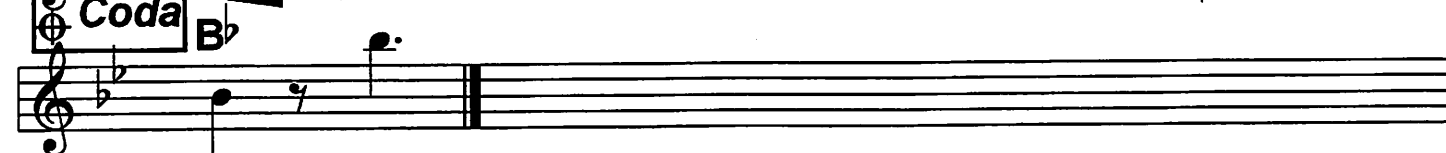
**Chorus**

B♭ F7 B♭ F7 B♭ F7 B♭



**Coda**

B♭



Day By Day

♩ = 140    ♩ = 120  
 Bossa Nova, moderate rhumba

1945

Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

Gmaj<sup>7</sup> C<sup>7</sup> 3 Bm<sup>7</sup> E<sup>7</sup>

Am<sup>7</sup> G<sup>b</sup>dim B<sup>7</sup> Em<sup>7</sup>

A<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

Gmaj<sup>7</sup> C<sup>7</sup> 3 B<sup>b</sup>dim E<sup>7</sup>

Am<sup>7</sup> D<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

Am<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup>

Day by day/ //I'm falling more in love with you,// and  
 Day by day,/ /my love seems to grow./// ///There  
 Isn't any end to my de- vo-tion/ ///It's  
 Deeper dear by far than any o-/cean./ //I find that

-----  
 Day by day,/ /you're making all my dreams come true,// so  
 Come what may,/ //I want you to know:/// ///I'm  
 Yours along/ /and I'm in love/ to/ stay,// as  
 We go through the years,/ day by day./// ///

# Days Of Wine And Rose

44

Andy Williams, 1963  
c. Mancini, 1963

4/4 smooth, stately

♩ = 100

Chords: C7, Fmaj7, Cm7, D7, Gm7, Bbm7, Eb7, Am7, Dm7, Gm7, Bm7(b5), E7, Am7(b5), D7, Gm7, Am7, Bbmaj7, C7, Fmaj7, Cm7, D7, Gm7, Bbm7, Eb7, Am7, Dm7, Bm7(b5), E7, Am7, Abm7, Gm7, C7, Fmaj7.

(The) Days/// /of wine and ros-/es/ //laugh and  
Run away/ //like a child at play/ //through the  
Meadowland to- ward a closing door,// a door marked "Never-  
More,/" that wasn't there be- fore./// /// The

-----  
Lone-/// /ly night dis- clos-/es/ //just a  
Passing breeze/, //filled with memories/ //of the  
Golden smile that introduced me to/// /// the  
Days of wine and roses/ and you./// ///|

# Desafinado (Slightly Out Of Tune) ( 1 )

Bossa Nova

♩ = 170 F

Getz/Byrd hit, 1962;  
c. Jobim, 1959

Musical score for Desafinado (Slightly Out Of Tune) ( 1 ), featuring 12 staves of music in 4/4 time. The key signature is one flat (B-flat). The tempo is marked as 170 beats per minute. The score includes various chords and melodic lines. The chords are: G7(b5), Gm7, C7, D7(b9), Gm, A7, D7, D7(b9), G7(b9), Gbmaj7, F, G7(b5), Gm7, C7, D7(b9), Gm, Bbm, F, Gm6, A, Bbdim, Bm7, E7, A, Bbdim, Bm7, E7, A, F#m7, Bm7, E7, C, C#dim, Dm7, G7, and Gm7.



The musical score is written on five staves in G major, 2/4 time. The notes and chords are as follows:

- Staff 1: F (chord), G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chord: G7(b5).
- Staff 2: Gm7 (chord), G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords: Gm7, C7, Cm6, D+ D7.
- Staff 3: Gm7 (chord), G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords: Gm7, Bbm, Fmaj7, Dm7.
- Staff 4: G7 (chord), G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chord: Eb9.
- Staff 5: G7 (chord), G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords: G7, Gm7, C7, F6.

|Love is like a never-ending melody/ ///  
|Poets have com- pared it to a symphony,/ ///  
|A symphony con duc-/ ted by the lighting of/ the moon,///  
|But our song of love is slightly out of tune./ ///

-----  
Once your kisses raised me to a fever pitch,// ///  
Now the orches- tration doesn't seem so rich.// ///  
Seems to me you've changed the tune we used to sing,/ ///  
Like a bossa nova love should swing./// //| We

-----  
Used to harmon- ize two souls in perfect time,/ ///  
Now the song is diff'rent and the words don't even rhyme./ 'Cause  
You forgot the melody our hearts would always croon| And so what  
Good's a heart that's slightly out of tune./// //|

-----  
Tune your heart to mine the way it used to be,/ ///  
Join with me in harmony and sing a song of loving,| We're  
Bound to get in tune again be- fore// too long//There'll be  
No desafinado when your heart be-  
longs to me completely. ///Then you  
Won't be slightly out of tune, you'll sing a- long with me./ ///

# Early Autumn

4/4 Jazz ballad

Woody Herman hit, 1952

♩ = 88

The musical score for "Early Autumn" is written in E-flat major (three flats) and 4/4 time. The tempo is marked as 88 beats per minute. The score consists of eight staves of music. The chords and melodic lines are as follows:

- Staff 1: B $\flat$ 7, E $\flat$ maj7, D7, D $\flat$ maj7, C7
- Staff 2: Bmaj7, B $\flat$ 7, Gm7, C7, Fm7, B $\flat$ 7
- Staff 3: E $\flat$ maj7, D7, D $\flat$ maj7, C7
- Staff 4: Bmaj7, B $\flat$ 7, E $\flat$ , Fm7, E $\flat$ , Cm7
- Staff 5: Fm7, B $\flat$ 7, E $\flat$ maj7, E $\flat$ dim, Fm7, B $\flat$ 7, E $\flat$ maj9
- Staff 6: E $\flat$ m7, A $\flat$ 7, D $\flat$ , G $\flat$ 7, Fmaj7, E $\flat$ 9, D7, D $\flat$ 7, B $\flat$ 9
- Staff 7: E $\flat$ maj7, D7, D $\flat$ maj7, C7
- Staff 8: Bmaj7, B $\flat$ 7, E $\flat$ , Fm7, E $\flat$

# Everybody Loves Somebody

47

Dean Martin hit, 1964

Slow shuffle rhythm

*♩ = 90*

Chords: F, F+, B $\flat$ , D $^7$ , Gm, E $\flat$ , C $^7$ , F, Fdim, Gm $^7$ , C $^9$ , C+, F, C $^7$ , F, F+, B $\flat$ , D $^7$ , Gm, E $\flat$ , C $^7$ , F, Fdim, Gm $^7$ , C $^9$ , F, F $^7$ , Cm $^7$ , F $^7$ , B $\flat$ , F+, B $\flat$ , Dm, G $^7$ , Gm $^7$ , Cdim, Gm $^7$ , C $^7$ , F, F+, B $\flat$ , D $^7$ , Gm, E $\flat$ , C $^7$ , F, Fdim, Gm $^7$ , C $^9$ , F.

Ev'rybody loves somebody sometime, // ev'rybody falls in love some- how. ///  
 Something in your kiss just told me/ my sometime/ is now. ///  
 Ev'rybody loves somebody some place, // there's no telling where love may ap-  
 pear. ///  
 Something in my heart keeps saying/ that my someplace is here. ///

-----  
 If I had it in my power, / I'd ar- range for ev'ry girl to have your charms.  
 Then ev'ry minute, ev'ry hour, // ev'ry boy would find what I found in your arms. ///

-----  
 Ev'rybody loves somebody sometime, // and although my dream was over- due. ///  
 Your love made it well worth waiting/ for someone/ like you. ///

*Slow Waltz*

♩ = 100

The musical score is written for a piano in 3/4 time, marked 'Slow Waltz' with a tempo of 100 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of eight staves of music. Above the staves, various chords are indicated: E-flat major, E-flat major 7, A-flat major, F minor 7, A-flat minor, B-flat major 7, E-flat major, E-flat major diminished, B-flat major 7, G major 7, C minor, F major 7, B-flat major, B-flat major diminished, B-flat major 7, and (E-flat major diminished B-flat major 7). The melody is primarily composed of eighth and quarter notes, with some rests and ties. The piece concludes with a double bar line.

Falling in love again,/ never wanted to.//  
 What am I to do,/can't help it./ //|  
 Love's always been my game,/ play it how I may//  
 I was made that way;/ can't help it./ //|

-----  
 Girls cluster to me like moths around a flame//  
 And if their wings burn, I know I'm not to blame.//

-----  
 Falling in love again,/ never wanted to.//  
 What am I to do,/can't help it./ //|

# Falling In Love With Love

49

Viennese Waltz

Rodgers, 1938

♩ = 168

Chords: B $\flat$ , B $\flat$  maj $^7$ , B $\flat$  $^6$ , B $\flat$ , F $^7$ , Cm $^7$ , F $^7$ , B $\flat$  maj $^7$ , B $\flat$  $^6$ , B $\flat$  maj $^7$ , B $\flat$  $^6$ , B $\flat$  maj $^7$ , B $\flat$  $^6$ , D $^7$ , F $^6$ , D $^7$ , Gdim, Gm, Cm, C $^7$ , Cm $^7$ , F $^7$ , G $^7$ , Cm, Ddim, Cm $^7$ , F $^7$ , B $\flat$ .

Ending

Falling in love/ with love/ is falling for \* Make/ be- lieve// III //||  
 Falling in love/ with love/ is playing the \* Fool// III III //||  
 Caring too much/ is such/ a juvenile \* Fan-// cy// III //||  
 Learning to trust/ is just/ for children in \* School// III III //||

I fell in love/ with love/ one night when the \* Moon/ was full// III //||  
 I was un- wise/ with eyes/ un- able to \* See// III III //||  
 I fell in love/ with love/ with love ever \* last-// ing// || But//  
 Love// fell// out// with// \* Me// III III //||

**Fascination***American Waltz*Jayne Morgan hit, 1957;  
c. ca. 1904

♩ = 108

Chords: C, Em, C, Em, Cdim, Dm, Dm7, Dm7, Fm, G7, C, Em, C, Em, C, Cdim, Dm, Dm, Dm7, G<sup>6</sup>, G<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C

(It was fasci-) Na-// tion/ I know,// / and it might have  
 Ended right then at the start,// / Just a passing  
 Glance,// / just a brief ro- mance,// / and I might have  
 Gone on my way empty heart-/ed. / It was fasci-

-----  
 Na-// tion/ I know,// / seeing you a-  
 Lone with the moonlight a- bove,// / then I touched your  
 Hand, and next moment I kissed/ you, / fascination  
 Turned// to// love.// ||

# Five Foot Two, Eyes Of Blue

51

Charleston

c. 1925

♩ = 196 C

E7 A7 D7 G7 G+ C G+ C E7 A7 D7 G7 C E7 A7 D7 G7 G+ C

Five Foot two,| eyes of blue,| oh what those blue eyes can do, has  
Anybody seen/ my/ gal?/// ///|  
Turned up nose,| turned down hose,| flapper yes sir, one of those, has  
Anybody seen/ my/ gal?/// / Now if you

-----  
Run into a five foot two,| covered with fur, ///|  
Diamond rings and all those things,| betcha' life it isn't her. But

-----  
Could she love, could she woo, could she could she could she coo, has  
Anybody seen/ my/ girl?/// /|||

*Rhythm play 8-bar charleston beat to set up rhythm for dancers, spark some dancing. Play it for 8-16 bars 1st chorus, and during an out chorus. This tune is one of the "party-makers", "ice breakers", that often can get things going if nothing else will. If someone requests a Charleston, play this one, not "Charleston".*

## Flamingo

Ellington standard, c. 1941

Rumba

♩ = 119

Ab9 Cmaj7 Am7 Dm7 G7(b5) F7 Cm7 Bb7 Fm7 Bb9 Eb6 C7 Gm7(b5) C F9 G7

Ab9 Cmaj7 Am7 Dm7 G7(b5) F7 Cm7 Bb7 Fm7 Bb9 Eb6 C7 Gm7(b5) C F9 G7

Ab9 Cmaj7 Am7 Dm7 G7(b5) F7 Cm7 Bb7 Fm7 Bb9 Eb6 C7 Gm7(b5) C F9 G7

Ab9 Cmaj7 Am7 Dm7 G7(b5) F7 Cm7 Bb7 Fm7 Bb9 Eb6 C7 Gm7(b5) C F9 G7

Ab9 Cmaj7 Am7 Dm7 G7(b5) F7 Cm7 Bb7 Fm7 Bb9 Eb6 C7 Gm7(b5) C F9 G7

Ab9 Cmaj7 Am7 Dm7 G7(b5) F7 Cm7 Bb7 Fm7 Bb9 Eb6 C7 Gm7(b5) C F9 G7

Ab9 Cmaj7 Am7 Dm7 G7(b5) F7 Cm7 Bb7 Fm7 Bb9 Eb6 C7 Gm7(b5) C F9 G7

Ab9 Cmaj7 Am7 Dm7 G7(b5) F7 Cm7 Bb7 Fm7 Bb9 Eb6 C7 Gm7(b5) C F9 G7

(Fia-) Min-go/ |like a flame in the sky,/// |flying over the  
 Island// |to my lover near- by,/// |Fia-  
 Min-go/ |in your tropical hue,/// |speak of passion un-  
 Dying/ |and a love that is true,/// || The  
 Wind/// |sings a song to you as you go, |a song that |  
 Hear beelow/ |the murmuring palms,/// |Fia-  
 Min-go, |when the sun meets the sea,/// |say farewell to my  
 Lover,/// |and hasten to me,/// |||



# Fly Me To The Moon

53

Swingin' 4/4, or Bossa nova

Sinatra hit; c. 1954

♩ = 134

The musical score is written for a single melodic line in 4/4 time. It consists of ten staves of music. The key signature has two flats (B-flat and E-flat). The tempo is marked as 134 beats per minute. The score includes various chords such as Cm7, Fm7, Bb7, Ebmaj7, Eb7, Ab, Fm6, G7, Cm, C7, Fm7, Bb7, Fm7, Bb7, Eb, Fm, Bb7, Abm6, Eb, Dm7, G7, Cm7, Fm7, Bb7, Ebmaj7, Eb7, Ab, Fm6, G7, Cm, C7, Fm7, Bb7, Fm7, Bb7, Bbm, C7, Fm7, Bb7, Eb, Ebmaj7, Eb7, Ab6, Eb, Cm7, Fm7, and Eb. A box labeled 'Coda' is placed at the beginning of the eighth staff. The score ends with a double bar line on the tenth staff.

Chords: Cm7, Fm7, Bb7, Ebmaj7, Eb7, Ab, Fm6, G7, Cm, C7, Fm7, Bb7, Fm7, Bb7, Eb, Fm, Bb7, Abm6, Eb, Dm7, G7, Cm7, Fm7, Bb7, Ebmaj7, Eb7, Ab, Fm6, G7, Cm, C7, Fm7, Bb7, Fm7, Bb7, Bbm, C7, Fm7, Bb7, Eb, Ebmaj7, Eb7, Ab6, Eb, Cm7, Fm7, Eb.

⊕ Coda

# For Sentimental Reasons

Nat King Cole hit;  
c. 1945

4/4 smoothly

♩ = 100

The musical score is written for a single melodic line in 4/4 time, featuring a key signature of one flat (Bb). The tempo is marked '4/4 smoothly' with a quarter note equal to 100 beats per minute. The score consists of eight staves of music. Chord symbols are placed above the staff lines to indicate the harmonic structure. The chords used include F, Dm7, Gm7, C7, G9, D7, C+, Cdim, Gm7, A7, Bbm, D9, and Fmaj7. The melody is characterized by smooth, flowing lines with many ties and slurs, typical of the 'smoothly' tempo marking.

(I) Love you// /for sentimental reasons,// /I hope you do be-  
lieve me// /I'll give you my heart./// /// I

Love you// /and you alone were meant for me/ /Please give your loving  
Heart to me,/ and say we'll never part./// ///

Think of you ev'ry morning,// dream of you ev'ry night.//  
Darling, I'm never lonely/ when- ever / you're in sight.///

Love you// /for sentimental reasons,// /I hope you do be-  
lieve me// /I've given you my heart./// ///

**Co = Cdim**

### Artie Shaw swing hit, 1939

## Chorus

**Chorus**

Chorus

Chords: A<sup>b</sup>, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, A<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, A<sup>b</sup>, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, A<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, C, B<sup>b</sup>m, C, C, D<sup>b</sup>9, Dm7(b5), B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, A<sup>b</sup>, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, A<sup>b</sup>, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, A<sup>b</sup>, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, A<sup>b</sup>.

## Verse

Verse

The musical score for the Verse of 'The Christmas Song' is presented on four staves. The first two staves are in the key of B-flat major (three flats) and the third and fourth staves are in the key of C major (no sharps or flats). The melody is written in treble clef. The chords are indicated above the notes. The first staff has a box labeled 'Verse' at the beginning. The chords for the first staff are: A-flat major, A-flat major 6, A-flat major, B-flat minor 7, E-flat 7, A-flat major, A-flat major 6, A-flat major, B-flat minor 7, E-flat 7. The chords for the second staff are: A-flat major, A-flat major 6, A-flat major, B-flat minor 7, E-flat 7, A-flat major. The chords for the third staff are: C major, C major 6, C major, D minor 7, G 9, C major, C major 6, C major, D minor 7, G 7. The chords for the fourth staff are: C major, C major 6, C major, D minor 7, G 9, C major, E-flat 7.

A-flat major A-flat major 6 A-flat major B-flat minor 7 E-flat 7 A-flat major A-flat major 6 A-flat major B-flat minor 7 E-flat 7

A-flat major A-flat major 6 A-flat major B-flat minor 7 E-flat 7 A-flat major

C major C major 6 C major D minor 7 G 9 C major C major 6 C major D minor 7 G 7

C major C major 6 C major D minor 7 G 9 C major E-flat 7

# Go To the Mardi Gras ( 1 )

Professor Longhair, 1960;  
c. Byrd/Terry

$\text{♩} = 208$

Piano Intro

B $\flat$

Horns

Horns

Rhythm  
only

E $\flat$ 7

B $\flat$

Whistle

F7

B $\flat$

Piano

B $\flat$

Whistle

E $\flat$ 7

[ Break ..... ]

Vocal

## Go To the Mardi Gras ( 2 )

56

### Vocal

The vocal melody is written on a single staff in B-flat major (two flats). It consists of six measures. The first measure starts with a B-flat note, followed by a half note G, a quarter note F, and a half note E. The second measure has a whole rest. The third measure has a whole rest. The fourth measure has a whole rest. The fifth measure has a whole rest. The sixth measure has a whole note B-flat. The key signature is B-flat major, and the time signature is 4/4.

### Rhythm pattern

The rhythm pattern is written on a single staff in B-flat major (two flats). It consists of six measures. The first measure has a quarter note B-flat, a quarter note G, a quarter note F, and a quarter note E. The second measure has a quarter note D, a quarter note C, a quarter note B-flat, and a quarter note A. The third measure has a quarter note G, a quarter note F, a quarter note E, and a quarter note D. The fourth measure has a quarter note C, a quarter note B-flat, a quarter note A, and a quarter note G. The fifth measure has a quarter note F, a quarter note E, a quarter note D, and a quarter note C. The sixth measure has a quarter note B-flat, a quarter note A, a quarter note G, and a quarter note F. The key signature is B-flat major, and the time signature is 4/4.

1. (If you) Go to N'yOr- leans, you ought to go see the Mardi Gras  
(If you) Go to N'yOr- leans, you ought to go see the Mardi Gras  
when you see the Mardi Gras, somebody'll tell you what's carnival fall.

2. (Get your) ticket in your hand you wanna go to New Orleans  
(Get your) ticket in your hand you wanna go to New Orleans  
You know when you get to New Orleans, somebody'll show you the Zulu King.

3. You will see the Zulu King down on St. Claude and Dumais  
You will see the Zulu King down on St. Claude and Dumais  
And if you stay right there, I'm sure you'll see the Zulu Queen.

# Girl From Ipanema

*Bossa Nova*

Jobim, 1963

$\text{♩} = 132$  **Fmaj7** **G7**

**Gm7** **G♭7** **Fmaj7** **G♭7(♭5,♭9)**

**Fmaj7** **G7**

**Gm7** **G♭7** **Fmaj7**

**G♭maj7** **B9**

**G♭m7** **D9**

**Gm7** **E♭9**

**Am7** **D7(♭5,♭9)** **Gm7** **C7(♭5,♭9)**

**Fmaj7** **G7**

**Gm7** **G♭7(♭5,♭9)** **Fmaj7** **G♭7**

**Ending** **G♭7** **Fmaj7** **G♭7** **Fmaj7**

**Tenor sax key (orig. in Bb)**

**Viscounts hit, 1965**  
**c. Earle Hagen, 1940**

**♩ = 96**

**[ Tacit - - - - - ]**

Musical notation for a piano solo, featuring a 12-measure blues progression in B-flat major. The notation includes a key signature of two flats, a 4/4 time signature, and a tempo of 96. The piece is divided into sections by "Break" and "Swing it" markings. The chords are: Dm6, Gm6, Bb7, A7(b9), F, Cm7, Bb9, Fm7, Dm, A+, Dm6, Gm6, Bb7, A7(b9), Dm6, Gm6, Dm6. The notation includes various musical symbols such as slurs, ties, and triplets.

59

# Heat Wave (Rhumba) ( 1 )

♩ = 154

*Rhumba--fast, hot, raucous*

c. Berlin, 1933

**Chorus**

Musical score for the Chorus of "Heat Wave (Rhumba)". The key signature is one sharp (F#) and the time signature is 4/4. The score consists of eight staves of music. Chord symbols are placed above the notes: G, D7, G, G7, C, Cm, G, A7, D7, G, G, D7, G, G7, C, Cm, G, A7, D7, G, C, C, D7, G, C, D7, G, D7, G, G, G7, C, Cm, G, A7, D7, G. A box labeled "P" is placed above the A7 chord on the eighth staff.

**Verse**

Musical score for the Verse of "Heat Wave (Rhumba)". The key signature is one sharp (F#) and the time signature is 4/4. The score consists of three staves of music. Chord symbols are placed above the notes: Gm, Eb9, Eb7, Gm, Bb, F7, Bb, Bb, F7, Dm, Am, Cm, Am, D7.



# Heat Wave (Rhumba) ( 2 )

59

(Optional)

**Patter**

**To Chorus**

**Verse:** A heat wave/ blew right into town last week.///  
 She came from/ the Island of Martin-ique.///  
 The Cancan/ she dances will make you fry.///  
 The Cancan/ is really the reason why./// We're

**Chorus:** Having a heat wave./ /// A tropical heat wave./ ///The  
 Temperature's rising, it isn't surprising, she  
 certainly can/ cancan.//She  
 Started the heat wave,/ ///by letting her seat wave./ ///And  
 In such a way that the customers say that she  
 /certainly can/ cancan.///

-----  
 Gee/// /her anatom- y/// I made the mercur-  
 Y/// /jump to ninety three./// Yes sir! We're

-----  
 Having a heat wave./ /// A tropical heat wave./ ///The  
 Way that she moves that ther- mometer proves that she  
 /certainly can/ cancan.//|

**Patter:**  
 It's so hot that weath- er man will tell you a record's been made. ///  
 It's so hot a coat of tan will cover your face in the shade. ///  
 It's so hot the cold- est maiden feels just as warm as a bride. ///  
 It's so hot a chick- en laid an egg on the street and it fried. /// We're

**Louis Armstrong hit, 1964**

***If the crowd is in a sing-along mood, can play it slowish. Imagine the folks in a line, holding waist of people on either side of them, swaying to and fro...climax.***

# Here's That Rainy Day

61

Soft 4/4

c. van Heusen, 1949

♩ = 108

Chords: G, B $\flat$ , Gm, E $\flat$ maj7, E $\flat$ 6, Am7, D7, F7, G, G7, Cm7, F9, B $\flat$ , E $\flat$ maj7, Am, D7, G, G, B $\flat$ , Gm, E $\flat$ maj7, E $\flat$ 6, Am7, D7, G, Cmaj7, D7, G, B, A7, Am7, D7, G.

Maybe/ I should have saved those left-/over dreams.///  
 Funny,/ but here's that rainy day./// ///|  
 Here's/ that rainy day they told/ me a- bout,/ and I  
 Laughed at the thought that it might turn out this way./// ///|

-----  
 Where is/ that worn out wish that I/ threw a- side?///  
 After/ it brought my lover near?/// ///|  
 Funny/ how love becomes a cold/ rainy day.///  
 Funny/ that rainy day is here./// ///|

# Hokey Pokey

Line Dance--not too fast ♩ = 128

**Verse**

**Chorus**

*"Line" Dance. Play at moderate tempo for a while, then gradually raise it, til dancers appear to be getting tired, play 1 X frantically, go out.*

## Verse:

(You put your) [                      ] in, you put your [                      ] out. You put your  
[                      ] in and you shake it all about; you

1. Right foot, 2. left foot, 3. right arm, 4. left arm. (Chorus)

5. right elbow, 6. left elbow, 7. head (Chorus)

8. right hip, 9. left hip, 10. whole self (Chorus)

Do the hokey pokey and you turn yourself around,  
that's what it's all a- bout./ (You do the)

## Chorus:

Hok-//ey pokey,/ you do the Hok-//ey pokey,/you do the  
Hok-//ey pokey./// that's what it's all a- bout./ You put your

# Hucklebuck

63

Twist ♩ = 158

Tommy Dorsey, 1949  
Chubby Checker hit, 1960

## Verse

Musical notation for the Verse of 'Hucklebuck'. It consists of three staves of music in 4/4 time. The first staff has a C major chord above the first measure. The second staff has F major and G7 chords above the first two measures. The third staff has G7 and C major chords above the first two measures. The melody is written in treble clef with eighth and quarter notes, and rests.

## Chorus

Musical notation for the Chorus of 'Hucklebuck'. It consists of three staves of music in 4/4 time. The first staff has C major and C7 chords above the first and fifth measures. The second staff has F7, C, and G7 chords above the first, third, and fifth measures. The third staff has F7 and C chords above the first and third measures. The melody is written in treble clef with eighth and quarter notes, and rests.

### Verse:

Here's/// /a dance you should/// know.|||  
When/// /the lights are down/// low.|||  
Grab/// /your baby, then/// go.|||

### Chorus:

Do the huckle buck.| Do the hucklebuck.|  
If you don't know how to do it Boy, you're out of luck.|  
Push your partner out,| then you hunch your back.|  
start a little movement in your sacroiliac,|  
Wiggle like a snake.| waddle like a duck.|  
That's the way you do it when you do the hucklebuck.|

# I Left My Heart In San Francisco

4/4 Ballad

Tony Bennett hit; 1954

♩ = 100

The musical score is written for a single melodic line in 4/4 time, with a tempo of 100 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of eight staves of music. Chord symbols are placed above the notes on each staff. The chords are: F7, Bbdim, Bb, Bbdim, Cm7, Cm7, F+, Bb, Cm7, Bbdim, Bb, Dm7, Dbdim, Dm7, Ddim, Dm7, Gm7, C7, Am9, F7, Bb, Cm7, Bbdim, Bb, Bbdim, Cm7, F7, Bbdim, F7, D7, G+, G7, C7, Cm7, Dm9, Bb.

(I left my) Heart/// /in San Fran- cisco./| |high on a  
Hill/// |it calls to me./|| |to be where  
Little cable cars/ /|| climb halfway to the stars,/ /the morning  
Fog/// /may chill the air,/| I don't care! My love waits

-----  
There/// |in San Fran- cisco/| |above the  
Blue/// /and windy sea./// |When I come  
Home// to you/ San Fran- cisco// |your golden  
Sun// wili shine/ for/ me./// /|||

# I Wish You Love

65

1946

4/4, expressively

♩ = 90

The musical score consists of eight staves of piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked as 90 beats per minute. The score includes various chords and triplet markings. The chords are: Edim, Fm7, Bb9, EbM7, Fm7, Gm7, Gbdim, Fm7, Bb7, Eb6, Edim, Fm7, Bb9, EbM7, Fm7, Gm7, Gbdim, Fm7, Bb7, Eb7, Ab, Abm6, Gm7, Bbm, C7, Fm, F9, Bb7, Edim, Fm7, Bb9, EbM7, Fm7, Gm7, Gbdim, Fm7, Fm6, Bb7, Eb.

(I wish you) Bluebirds in the spring/ to give your  
heart a song to sing; and then a  
Kiss, but more than this/ I wish you love./// /| And in Ju-  
Ly/ a lemon- ade/ to cool you in/ some leafy glade;/ I wish you  
Health/ and more than wealth/ I wish you love./// /| My breaking  
-----  
Heart/ and I a- gree/ that you and I/ could hever be/ so with my  
Best,/ my very best,/ I set you free/// /| I wish you  
Shelter from the storm,/ a cozy fire/ to keep you warm./ but most  
of  
All,/ when snowflakes fall,/ I wish you love./// ///|

# If Ever I Would Leave You

c. Lowe, 1960

2-beat or lilting 4/4

♩ = 104

This musical score is for the song "If Ever I Would Leave You" by c. Lowe, 1960. It is written for a single melodic line in a 4/4 time signature, with a tempo of 104 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of 12 staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff contains a triplet of eighth notes. The third staff contains a triplet of eighth notes. The fourth staff contains a first ending bracket. The fifth staff contains a second ending bracket. The sixth staff contains a triplet of eighth notes. The seventh staff contains a triplet of eighth notes. The eighth staff contains a triplet of eighth notes. The ninth staff contains a triplet of eighth notes. The tenth staff contains a triplet of eighth notes. The eleventh staff contains a triplet of eighth notes. The twelfth staff contains a triplet of eighth notes. The score includes various chord symbols such as F9, Bb, F7, Bbdim, Bb7, Eb, Cm7, F7, Bbmaj7, Eb, Cm7, G7, 1. Cm7, F7, 2. Cm7, F7, Bb, D, D+, D6, A7, D, F#, F#+, B, Em, A7, D, F7, F9, Bb, F7, Bbdim, F7, Bb, Bb7, Eb, Cm7, Ebm, Bb, C9, F9, Cm7, F7b9, and Bb6. The score also includes a key signature change to one flat (B-flat) in the sixth staff.



# Jump, Jive And Wail

67

**Fast shuffle** ♩ = 176

Louis Prima, 1957

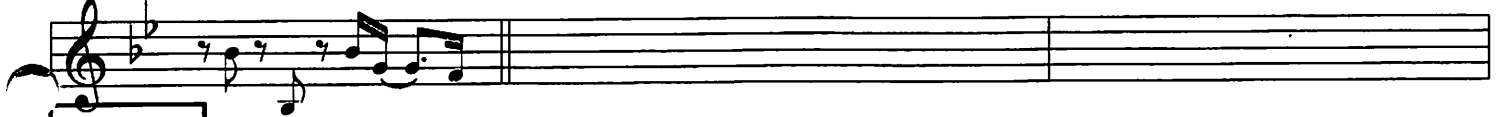
## Intro



## Verse



**Bb** Ohhh ya gotta



## Chorus



## Ending



**ROUTINE:** Intro, V1 C, Solo 2x, V2 C, solo 2x, V3 C, solo 2x, V4 C, Band Riffs 2-4X, Ending

# Just A Gigolo

Louis Prima, 195?

Shuffle

Gigolo is Prima's phrasing, not the book

♩ = 122

Chords: F, Fmaj7, F, G7, Gm, C7, C7, Gm, C7, F, F7, Eb6, D7, Gm, Gm, Eb9, F, D7, Gm, C7, F

**Play 2 X**

## I Ain't Got Nobody

Chords: F7, E7, Eb7, D7, G9, Bbm, F, G7, C7, F, F7, E7, Eb7, D7, G7, G7, C7, F7, Bb, D7, G7, C7, F7, E7, Eb7, D7, G7, F, G7, C7, F

**LAST X to TOP 1 X Each**

# Just In Time

69

4/4 swing.

c. Jule Styne, 1956

♩ = 156

**B $\flat$  A B $\flat$  A B $\flat$  A Am $^7$  A D $^7$**

**Fm G $^7$  C $^9$  Gm $^7$  C $^9$**

**F $^7$  B $^9$**

**E $\flat^9$  A $\flat$  D $^7$**

**Gm D Gm D Gm D $^7$  Gm Gm $^7$  C $^7$**

**B $\flat$  A $\flat^7$  G $^7$**

**C $^9$  F $^7$  B $\flat$  F+ B $\flat$**

**C $^7$  Cm $^7$  F $^7$  B $\flat$**

Just in time/ /I found you just in time./ /Before you  
Came my time/ /was running low./// ///  
I was lost/ /the losing dice were tossed,/ /my bridges  
All were crossed,/ /nowhere to go./// ///

-----  
Now you're here/ /and now I know just where I'm going, no more  
Doubt or fear,/ /I've found my way./// /For love came  
Just in time,/ /you found me just in time,/ /and changed my  
Lonely life that love-/ly/ day./// ///

Kansas City

Shuffle ♩ = 132 ♩ = 144

c. Lieber, Stoller, 1952

**A**

**B**

**C**

[ Break - - - - - ] [ Break - - - - - ] [ Break - - ] [ Break - - ] C7

*This is more fun when done with enthusiasm. Original was sort of quiet, slowish. You can take liberties with melody and phrasing, really hit the stops in C, play it a bit faster, just so it "rocks".*

# La Vie En Rose

71

1950

2-beat  
♩ = 120

Chords: C, Cmaj7, Dm, G7, C6, F, F6, Fm, C9, Ebdim, Dm7, Fmaj9, C.

Hold// me close and hold me fast,// the magic spell you  
Cast,// this is la vie en rose./// ///

When// you kiss me heaven sighs.// and though I close  
my  
Eyes,// I see la vie en rose./// ///

When// you press me to your heart,// I'm in a world a-  
Part,// A world where roses bloom;/// ///

And when/ you speak an-/gels sing/ from a- bove.///  
Ev'ry-/day words seem/ to turn in-/ to love/ songs./  
Give// your heart and soul to me// and life will always  
Be// la vie/ en/ rose./// ///

# Lady In Red ( 1 )

Fast Rhumba ♩ = 138

Ethel Merman hit, 1935

**Verse**

Chord symbols: Cm, G7, C

Tempo: Fast Rhumba ♩ = 138

Key signature: B-flat major (two flats)

Time signature: 4/4

Staff 1: Verse, Cm, G7, Cm, G7 (triplet)

Staff 2: Cm, G7, Cm, G7

Staff 3: Cm, G7, Cm, G7 (triplet)

Staff 4: Cm, G7, Cm, G7

Staff 5: Cm, G7, Cm, G7 (triplet)

Staff 6: Cm, G7, Cm, G7

Staff 7: C, G7, Cm, G7

Staff 8: C, G7, C, G7

Staff 9: C, G7, C, G7

Staff 10: C, B $\flat$ 7 (E $\flat$ )

# Lady In Red ( 2 )

72

## Chorus

Musical notation for the Chorus of 'Lady In Red (2)'. The key signature is B-flat major (two flats). The notation consists of ten staves of music. Chord symbols are placed above the staves: E $\flat$ , B $\flat$ 7, E $\flat$ , B $\flat$ 7, E $\flat$ , B $\flat$ 7, A $\flat$ m, E $\flat$ , A $\flat$ m, F7, B $\flat$ 7, E $\flat$ , B $\flat$ 7, E $\flat$ , and B $\flat$ 7. A box labeled 'To Optional ending' is placed above the final staff of the chorus.

## Optional Ending

Musical notation for the Optional Ending of 'Lady In Red (2)'. The notation consists of three staves of music. Chord symbols are placed above the staves: E $\flat$ , E $\flat$ 7, Am, E7, Am, E7, F, E7, A, E7, and A. The notation ends with a double bar line.

Slow 4/4 ballad

1945

♩ = 104

The musical score is written in 4/4 time with a tempo of 104 beats per minute. It consists of eight staves of music. The melody is primarily in the treble clef, with some staves using a bass clef for lower notes. Chords are indicated above the notes. Triplets are marked with a '3' and a bracket. The key signature has one flat (Bb).

Chords and notes shown in the score:

- Staff 1: Am<sup>7</sup>, D7(b<sup>9</sup>), Gmaj<sup>7</sup>, G<sup>6</sup>
- Staff 2: Gm<sup>7</sup>, C7(b<sup>9</sup>), Fmaj<sup>7</sup>
- Staff 3: Fm<sup>7</sup>, A<sup>b</sup>m<sup>6</sup>, B<sup>b</sup>7, E<sup>b</sup>maj<sup>7</sup>, Cm<sup>7</sup>
- Staff 4: Cm<sup>6</sup>, A<sup>b</sup>7, D7, D7(b<sup>9</sup>), G, E<sup>9</sup>, E7(b<sup>9</sup>)
- Staff 5: Am<sup>7</sup>, D7(b<sup>9</sup>), Gmaj<sup>7</sup>, G<sup>6</sup>
- Staff 6: Gm<sup>7</sup>, C7(b<sup>9</sup>), Fmaj<sup>7</sup>
- Staff 7: Fm<sup>7</sup>, Fdim, C, D7
- Staff 8: Cdim, G<sup>9</sup>, C<sup>6</sup>

Lau-/ra/ /is the face in the misty light,/ ///  
 Foot-/steps/ /that you hear down the hall./// ///  
 |The Laugh/ /that floats on a summer night,/ /that you can  
 Never quite/ //re-/ call/// / And you see

-----  
 Lau-/ra/ on the train that is passing through,/ ///  
 Those/ eyes/ /how familiar they seem./// //  
 |She gave/ /your very first kiss to you/ //that was  
 Lau-/ra/ /but she's only a dream./// ///



# Learnin' the Blues

74

4/4 swingy

Sinatra hit, 1955

♩ = 130

The musical score is written for a single melodic line in 4/4 time with a swing feel. The key signature has two flats (Bb and Eb). The tempo is marked as 130 beats per minute. The score consists of ten staves of music. The first staff begins with a repeat sign. The second staff ends with a repeat sign. The third staff contains a first and second ending. The fourth staff begins with a repeat sign. The fifth staff ends with a repeat sign. The sixth staff begins with a repeat sign. The seventh staff ends with a repeat sign. The eighth staff begins with a repeat sign. The ninth staff ends with a repeat sign. The tenth staff begins with a repeat sign. The chords are indicated above the staff lines.

Chords: Bdim, Cm7, F7, Bb, Bb+, Eb6, Ebm6, Ebm7, Bb, Cm7, F7, Eb7, Bb, Eb6, Ebm7, Eb6, Ebm7, Bb, Bb+, Eb6, Ebm7, Eb6, Ebm7, F7, Bdim, Cm7, F7, Bb, Bdim, Cm7, F7, Bb, Bb+, Eb6, Ebm6, Ebm7, Bb, Bdim, Cm7, F7, Eb7, Bb.

# Leroy Brown (Bad, Bad)

Book melody is suggestive, phrasing varies with the lyrics and vocalist.

*4/4 moderate rockin' shuffle*

Jim Croce, 1973

**Verse**

♩ = 146

The Verse consists of two staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The tempo is marked as 146 beats per minute. The melody is written in eighth and quarter notes, with some rests. The second staff continues the melody. Chord symbols are placed above the notes: F, G7, A7, Bb, C7, and F.

**Chorus**

The Chorus consists of two staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is written in eighth and quarter notes, with some rests. The second staff continues the melody. Chord symbols are placed above the notes: F, G7, A7, Bb, C7, and F.

# Let Me Call You Sweetheart

76

American Waltz

c. 1910

**♩ = 126**

Chords: B $\flat$ , F $^7$ , B $\flat$ , B $\flat$ dim, B $\flat$ , E $\flat$ , G $^7$ , C $^7$ , F $^7$ , C $m^7$ , F $^7$ , B $\flat$ , Fdim, F $^7$ , B $\flat$ , B $\flat$ dim, B $\flat$ , E $\flat$ , G $^7$ , C, E $\flat$ , A $^7$ , B $\flat$ dim, B $\flat$ , G $+$ , G $^7$ , C $^7$ , F $^7$ , B $\flat$ .

Let/ me call/ you sweetheart,/ I'm/ in  
Love// with// you.// ||  
Let/ me hear/ you whisper/ that/ you  
Love// me// too// ||

-----  
Keep/ the love/ light glowing/ in/ your  
Eyes// so// true// ||  
Let/ me call/ you sweetheart/ I'm/ in  
Love// with// you.// ||

# Like Someone In Love

c. Van Heusen, 1944

*Smooth, 2-beat or 4/4*

**♩ = 108 C**

The musical score is written for a single melodic line in treble clef, 4/4 time. It consists of eight staves of music. Above each staff are chord symbols indicating the harmonic progression. The chords are: Staff 1: C, Am7, D7, G7, C, C#dim; Staff 2: Dm7, G7, C, Gm7, C7; Staff 3: Fmaj7, Bm7, E7, A; Staff 4: Am7, D7, Dm7, G+; Staff 5: C, Am7, D7, G7, C, C#dim; Staff 6: Dm7, G7, C, Gm7, C7; Staff 7: Fmaj7, Bm7, E7, A, D7, Ebdim; Staff 8: Em7, A7, Dm7, G7, Cmaj7. The melody is composed of eighth and quarter notes, with some measures containing rests. The final measure of the eighth staff ends with a double bar line.

Lately/ I find myself out gazing/ at stars,///  
 Hearing/ gui- tars// like someone/ in love.///  
 Sometimes/ the things I do a- stound/ me,/ ///  
 Mostly/ when- ever you're a- round/// me.///

-----  
 Lately/ I seem to walk as though I/ had wings,///  
 Bump in-/to. things// like someone/ in love.///  
 Each time/ I look at you I'm limp as/ a glove// and  
 Feeling/ like someone/ in love./// ///

# L'il Darlin'

Languid 4/4 swing

Neil Herti, 1958

G9 Dm7 Gm7 C7 C7b9 F6 Dm7 Gm7 Fmaj9  
 G9 Dm7 Gm7 C7 C7b9 F6 Am7 D7  
 G9 Dm7 Gm7 C7 C7b9 F6 Am7 D7  
 Bb6 Bb6 F7 Bbm6 Am7 D7  
 G9 Dm7 Gm7 C7b9 F7 F+  
 G9 Dm7 Gm7 C7b9 Am7 D7b9  
 G7 Dm7 G7 Dm7 G9 Gm7 C9 Am7 D7  
 Bb6 Bbm6 F7 Bb6 Bbm6 Am7 D7  
 G9 Dm7 Gm7 C7 F7 F+  
 G9 Dm7 Gm7 C7b9 Am7 D7b9

# Little Things Mean A Lot

4/4; very expressive

Kitty Kallen hit, 1954

♩ = 90

Chords and triplets shown in the score:

- Staff 1: E $\flat$  (triplet), Cm7, Fm7, B $\flat$ 7 (triplet), E $\flat$
- Staff 2: E $\flat$ , Fm7, Gm7, Cm7, Fm7, A $\flat$ m, F7, Cm7, Fm7, B $\flat$ 7
- Staff 3: E $\flat$  (triplet), Cm7, Fm7, B $\flat$ 7 (triplet), E $\flat$
- Staff 4: E $\flat$ , Fm7, Gm7, Cm7, Fm7, A $\flat$ m, F7, B $\flat$ 7, E $\flat$ , Fm7, E $\flat$
- Staff 5: B $\flat$ m7, E $\flat$ 7, B $\flat$ m7 (triplet), E $\flat$ 7, B $\flat$ m7, E $\flat$ 7 (triplet), A $\flat$ 6
- Staff 6: G7 (triplet), Cm7 (triplet), Fm, B $\flat$ dim (triplet), Fm, C7, Fm, B $\flat$ 7
- Staff 7: E $\flat$  (triplet), Cm7, Fm7, B $\flat$ 7 (triplet), E $\flat$ dim, E $\flat$
- Staff 8: C+ (triplet), Fm, Cm7 (triplet), F9, B $\flat$ 7
- Staff 9: E $\flat$  (triplet), Cm7, Fm7, B $\flat$ 7 (triplet), E $\flat$ 7
- Staff 10: A $\flat$  (triplet), B $\flat$ 7, E $\flat$  (triplet), C7, F7, Fm7, B $\flat$ 7, E $\flat$

# Long Ago And Far Away

80

c. Kern, 1944

2-beat, smoothly

♩ = 104

Chords: G, Em7, Am7, D7, Gmaj7, Em7, Am7, D7  
 G, Em7, Am7, D7, Gmaj7, E7, Am7, D7  
 B $\flat$ , Gm7, Cm7, F7, B $\flat$ maj7, Em7, A7  
 D, Bm7, Em7, A7, Am7, D7  
 G, Em7, Am7, D7, Gmaj7, Em7, Am7, D7  
 G, Em7, Am7, D7, Gmaj7, E7, Am7, D7  
 Dm7, G7, C, Cm7, F7  
 G, Em7, Am7, D7, G

Long// a- go and far a- way, // I dreamed a dream one  
 Day// and now// that dream is here be- side/ me./  
 Long// the skies were over- cast, // but now the clouds have  
 Passed:// you're here// at last./// |||

-----  
 Chills// run up and down my spine, // A- laddin's lamp is  
 Mine, // the dream// I dreamed was not de- nied/ me./  
 Just// one look and then I knew/// /that all I  
 Longed// for, long ago was you./// |||

# Lot Of Living To Do, A

Swing 4/4

Sinatra classic; c. 1960

♩ = 148

The musical score is written for a single melodic line in 4/4 time, with a tempo of 148 beats per minute. The key signature is one flat (Bb). The score consists of ten staves of music, with a double bar line after the fourth staff. The chords are as follows:

- Staff 1: Cmaj7, C6
- Staff 2: Cmaj7, C7, F6
- Staff 3: Fmaj7, G7, C
- Staff 4: Dm7, 1. G7, C, G7
- Staff 5: 2. G7, C, C7
- Staff 6: F, Fm7, Eb (triple), Bb
- Staff 7: Bb, G, G7
- Staff 8: Cmaj7, C6
- Staff 9: Cmaj7, C7, F6
- Staff 10: Fmaj7, G7, C
- Staff 11: Dm7, G7, C



# L-O-V-E

82

2-beat ♩ = 134

Nat King Cole hit, 1964

♩ = 122

Chords: F, Gm, C7, C7, F, F7, Bb, G7, C7, F, Gm, C7, C7, F, F7, Bb, Bbdim, F, C7, F.

"L"// is for the way you look// at me.///

"O"// is for the only one// I see.///

"V"// is very very ex-//tra- ordinary.

"E"// is even more than anyone that you adore can.

Love// is all that I can give//to you.///

Love// is more than just a game// for two.///

Two// in love can make it take my heart but please don't break it.

Love// was made for me and you./// ////

# Love Letters In the Sand

4/4; "Heart & Soul" rhythm

Pat Boone hit, 1957; c. 1932

♩ = 104

The musical score is written for a single melodic line in treble clef, 4/4 time, with a key signature of one sharp (F#). The tempo is marked as 104 beats per minute. The score consists of eight staves of music. Chord symbols are placed above the notes: G, C, A7, D7, Am7, G, D7, A7, D7, G, C, G, Gdim, B7, Em, A7, Am7, D7, G, C, A7, D7, A7, D7, G, C, G. The melody features a mix of eighth and quarter notes, with some measures containing beamed eighth notes and others with half notes. The piece concludes with a double bar line on the eighth staff.

(On a) Day/ like to day//we passed the time a- way/writing  
Love/ letters in/ the/ sand./// //How you  
Laughed/ when I cried// each time I saw the tide/ take our  
Love/ letters in/ the/ sand./// /You made a

-----  
Vow// that you// would always be true, //but some-  
How// that vow// meant nothing to you. //Now my

-----  
Poor/ heart just aches// with ev'ry wave it breaks/ over  
Love/ letters in/ the/ sand./// /|||

# Loveliest Night Of the Year

84

Viennese Waltz ♩ = 168

**A**

Section A, measures 1-12. The key signature has two flats (Bb and Eb). The time signature is 3/4. The notation includes various notes, rests, and accidentals. Chord symbols are placed above the staff: Bb (measure 1), F7 (measure 4), Bb (measure 7), and F7 (measure 10). A '12' is written above the staff in measure 10, indicating a 12-measure phrase.

**B**

Section B, measures 1-12. The key signature has two flats (Bb and Eb). The time signature is 3/4. The notation includes various notes, rests, and accidentals. Chord symbols are placed above the staff: Bb (measure 1), Eb (measure 2), Bdim (measure 3), Bb (measure 4), G7 (measure 5), 12 C7 (measure 6), F7 (measure 7), and Bb (measure 8). A '4' is written above the staff in measure 4, indicating a 4-measure phrase.

**C**

Section C, measures 1-12. The key signature has two flats (Bb and Eb). The time signature is 3/4. The notation includes various notes, rests, and accidentals. Chord symbols are placed above the staff: Eb (measure 1), Bb7 (measure 4), Eb (measure 7), and F7 (measure 10). A '12' is written above the staff in measure 10, indicating a 12-measure phrase.

**D**

Section D, measures 1-12. The key signature has two flats (Bb and Eb). The time signature is 3/4. The notation includes various notes, rests, and accidentals. Chord symbols are placed above the staff: Bb (measure 1), Eb (measure 2), Bdim (measure 3), Bb (measure 4), G7 (measure 5), 12 C7 (measure 6), F7 (measure 7), and Bb (measure 8). A '4' is written above the staff in measure 4, indicating a 4-measure phrase.

# Lullaby Of Birdland

c. George Shearing

♩ = 154

Chords for Staff 1: Fm<sup>6</sup> Dm<sup>7b5</sup> G<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup><sup>7</sup>

Chords for Staff 2: Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup><sup>7</sup> A<sup>b</sup>maj<sup>7</sup> D<sup>b</sup><sup>9</sup> Gm<sup>7b5</sup> C<sup>7</sup>

Chords for Staff 3: Fm<sup>6</sup> Dm<sup>7b5</sup> G<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup><sup>7</sup>

Chords for Staff 4: Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup><sup>7</sup> A<sup>b</sup>maj<sup>7</sup> E<sup>b</sup><sup>7</sup> A<sup>b</sup>maj<sup>7</sup>

Chords for Staff 5: Cm<sup>7b5</sup> F<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup><sup>7</sup> A<sup>b</sup>maj<sup>7</sup>

Chords for Staff 6: Cm<sup>7b5</sup> F<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup><sup>7</sup> A<sup>b</sup>maj<sup>7</sup> C<sup>7</sup>

Chords for Staff 7: Fm<sup>6</sup> Dm<sup>7b5</sup> G<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup><sup>7</sup>

Chords for Staff 8: Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup><sup>7</sup> A<sup>b</sup>maj<sup>7</sup> - E<sup>b</sup><sup>7</sup> A<sup>b</sup>maj<sup>7</sup>

## Mack the Knife

86

**4/4**

Musical score for "The Girl on the Train" by Rachel Watson. The score is written for piano accompaniment, featuring a melody line and a bass line. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked as 140 beats per minute. The score consists of 16 measures, with a double bar line after the 8th measure. The chords and notes are as follows:

Measure	Chord	Melody (Right Hand)	Bass (Left Hand)
1	Bb	Bb4, A4	Bb2, A2
2	Bb6	Bb4, A4, G4	Bb2, A2, G2
3	Cm	Bb4, A4, G4	Bb2, A2, G2
4	Cm	Bb4, A4, G4	Bb2, A2, G2
5	F7	Bb4, A4, G4	Bb2, A2, G2
6	Gm7	Bb4, A4, G4	Bb2, A2, G2
7	F7	Bb4, A4, G4	Bb2, A2, G2
8	Bb	Bb4, A4, G4	Bb2, A2, G2
9	Cm7	Bb4, A4, G4	Bb2, A2, G2
10	Bbdim	Bb4, A4, G4	Bb2, A2, G2
11	Cm7	Bb4, A4, G4	Bb2, A2, G2
12	F7	Bb4, A4, G4	Bb2, A2, G2
13	Gm7	Bb4, A4, G4	Bb2, A2, G2
14	Bb	Bb4, A4, G4	Bb2, A2, G2
15	C6	Bb4, A4, G4	Bb2, A2, G2
16	Dm	Bb4, A4, G4	Bb2, A2, G2

***After a round of solos, or whenever you feel like it, start modulating up by half steps or other, every 16 bars. Maybe C, Eb, F, G, Ab, Bb***

# Magic Is the Moment

*Bolero (slow Rhumba)*

c. Maria Grever, 1929

**♩ = 108**

Chords indicated: F, C7, F, F, B $\flat$ , C7, G7, C7, F, C7, F.

(Magic is the) Moon-/light./ //on this lovers'

June/ night/ //As I see the

Moon-/light/ //shining in your eyes./// /Can't resist their

Pow-/er/ //In this moonlit hour/// //Love began to

Flow-/er/ //This is para- dise./// //Living in the

-----  
Splend-/or/ //of your kiss so ten-/der,/ //make my heart sur-

Ren-/der/ //to your love di- vine./// //Magic is the

Moon-/light/ //more than any June/ night. //Magic is the

Moon-/light,/ //for it made you mine./// ///

# MAMBO - Mambo #5

88

Mambo ♩ = 164 - 180

c. Prez Prado, 1948

**A**  $B\flat^9$   $E\flat^6$

$B\flat^9$   $E\flat^6$

**B**  $B\flat^7$   $E\flat^6$

$B\flat^7$   $E\flat^6$

**C**  $B\flat^7$   $E\flat$  **Play 4 X**

**Interlude--No Chords**

**D**  $B\flat^9$   $E\flat$

$B\flat^9$   $E\flat$

**E**  $B\flat^9$   $E\flat^6$  **Repeat & fade**

The musical score is written for a single melodic line in 4/4 time, with a key signature of two flats (Bb and Eb). The tempo is marked as Mambo, with a range of 164 to 180 beats per minute. The score consists of five main sections, each with two staves of music. Section A starts with a Bb9 chord and an Eb6 chord. Section B starts with a Bb7 chord and an Eb6 chord. Section C starts with a Bb7 chord and an Eb chord, and is marked 'Play 4 X'. Section D starts with a Bb9 chord and an Eb chord. Section E starts with a Bb9 chord and an Eb6 chord, and is marked 'Repeat & fade'. There is an interlude section between C and D, marked 'Interlude--No Chords', which consists of two staves of music without any chord markings.

**MAMBO - Mambo Jambo***Mambo, fast* ♩ = 225

Prez Prado, 1950

**A** G<sup>7</sup> Fdim G<sup>7</sup> G<sup>7</sup> Fdim G<sup>7</sup>

C Cmaj<sup>7</sup> C<sup>6</sup> C C Cmaj<sup>7</sup> C<sup>6</sup> C

**B** G<sup>7</sup> Fdim G<sup>7</sup> Fdim G<sup>7</sup>

C Cmaj<sup>7</sup> C<sup>6</sup> C C Cmaj<sup>7</sup> C<sup>6</sup> C

**C** G<sup>7</sup> C

**D** Fm<sup>7</sup> C

Dm A<sup>7</sup> Dm A<sup>7</sup> F G<sup>7</sup> F G<sup>7</sup> 1. C 2. C

**E** C<sup>7</sup> F Fmaj<sup>7</sup>

C<sup>7</sup> F 1. 2. F

**F** Fm<sup>7</sup> C

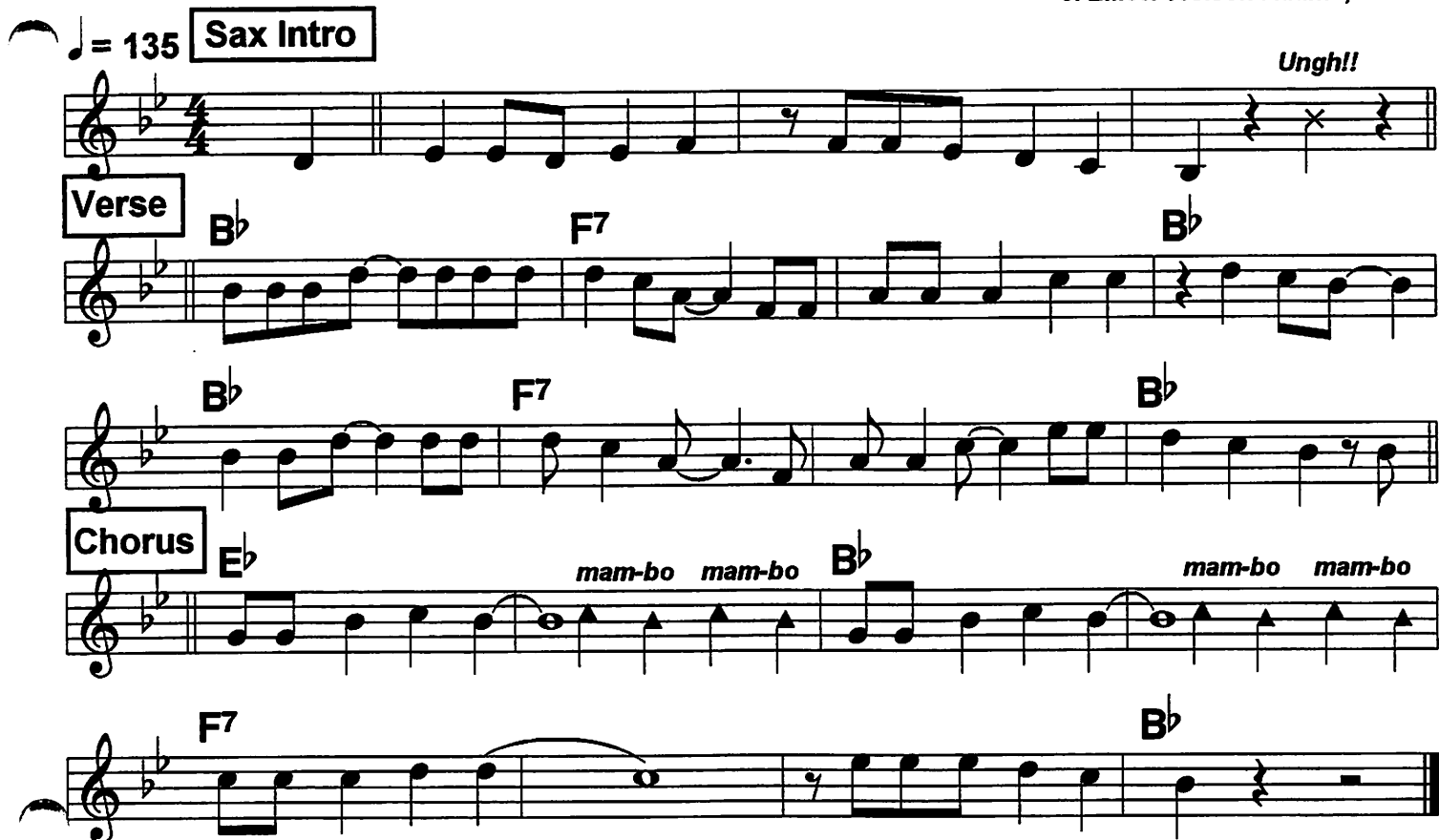
Dm A<sup>7</sup> Dm A<sup>7</sup> F G<sup>7</sup> F G<sup>7</sup> 1. C 2. C



# MAMBO - Mardi Gras Mambo

90

c. Elliott-Welsch-Adams, 1955



**Sax Intro**  $\text{♩} = 135$  *Ungh!!*

**Verse**  $B\flat$   $F7$   $B\flat$

**Chorus**  $E\flat$   $F7$   $B\flat$  *mam-bo mam-bo* *mam-bo mam-bo*

(V 1.)

Down in New Orleans where the blues were born It takes a cool cat to blow a horn/.  
On the side of Rampart Street the combo's there with a mambo beat, to the

(Chor.) Mardi Gras mambo /// Mardi Gras mambo ///  
Mardi gras mambo Oh/// down in New Or- leans.///

(v. 2) In the town where the cats all meet, is the Mardi Gras with a mambo beat  
Shout and cheer for the Zulu King, truck on down with a mambo swing to the  
(Chor.)

(v. 3) The Parasols are on parade down in New Orleans, well they got it made./  
They play a tune with a mambo beat, so the "second line" can shuffle their feet to  
the  
(Chor.)

(v. 4) On the corner, a hat on the ground, plays a horn and they gather 'round  
the Quarters fall and sound so sweet, he answers back with a mambo beat.

**MAMBO - Patricia***Mambo* ♩ = 128 ♩ = 140

Prez Prado, 1958

**A**

C G7 Dm G7

G7 C Dm7 G7

C G7 Dm7 G7 G7 Dm7 G7 C6

C G7 Dm G7

G7 C G9

**B**

C Dm7 G7 Cmaj7 C6

Dm7 G9

C G7 Dm7 G+ C6

**C**

C G7 Dm G7

G7 C

# MAMBO - Tequila

92

♩ = 168 ♩ = 158

Champs, 1958

## Intro

F Cm<sup>7</sup> F Cm<sup>7</sup> F Cm<sup>7</sup> F Cm<sup>7</sup>

F Cm<sup>7</sup> F Cm<sup>7</sup> F Cm<sup>7</sup> F Cm<sup>7</sup>

## Chorus

F Cm<sup>7</sup> F Cm<sup>7</sup> F Cm<sup>7</sup> F Cm<sup>7</sup>

F Cm<sup>7</sup> F Cm<sup>7</sup> F Cm<sup>7</sup> F Cm<sup>7</sup>

F Cm<sup>7</sup> F Cm<sup>7</sup> F Cm<sup>7</sup> F Cm<sup>7</sup>

F Cm<sup>7</sup> F Cm<sup>7</sup> F Cm<sup>7</sup> F Cm<sup>7</sup>

Fdim F Fdim F

Fdim F G<sup>7</sup> C<sup>7</sup> [ Tequilaaa!! ]

## Ending

F Cm<sup>7</sup> F Cm<sup>7</sup> F Cm<sup>7</sup> F Cm<sup>7</sup>

F Cm<sup>7</sup> F Cm<sup>7</sup> F Cm<sup>7</sup> F Cm<sup>7</sup>

[ Hit it!! ] [ TEQUILAAA ]

**ENDING:** Drag it out, Instruments gradually drop out, except drums, then all "HIT IT" and shout TEQUILA.

**Intro-Ending:** Lead horn can start on F 2 bars, then A 2 bars, then C 2 bars...

Mame

1966

$\text{♩} = 148$  C C<sup>6</sup> Cmaj<sup>7</sup> D<sup>b</sup>dim Dm<sup>7</sup> G<sup>7</sup>

Dm A<sup>+</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

Am G<sup>b</sup>+ Am<sup>7</sup> Am<sup>6</sup> Em A<sup>9</sup>

Dm A<sup>+</sup> Dm<sup>7</sup> G<sup>7</sup> C D<sup>b</sup>dim Dm<sup>7</sup> G<sup>7</sup>

C C<sup>6</sup> Cmaj<sup>7</sup> D<sup>b</sup>dim Dm<sup>7</sup> G<sup>7</sup>

Dm A<sup>+</sup> Dm<sup>7</sup> G<sup>7</sup> E<sup>7</sup>

Am G<sup>b</sup>+ Am<sup>7</sup> Am<sup>6</sup> Em A<sup>9</sup>

Dm A<sup>+</sup> Dm<sup>7</sup> G<sup>7</sup> Em A<sup>9</sup>

D<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C

# Meditation

94

Jobim, 1962

## Bossa Nova

♩ = 141 C

B<sup>7</sup>sus<sup>4</sup> B<sup>7</sup>

C<sup>6</sup> Em<sup>7</sup> A<sup>+</sup>

Dm<sup>7</sup> B<sup>♭7</sup>

Em<sup>7</sup> A<sup>+</sup> Dm<sup>7</sup> G<sup>9</sup>

Fmaj<sup>7</sup> B<sup>♭7</sup>

Em<sup>7</sup> E<sup>♭</sup>dim Dm<sup>7</sup> G<sup>7</sup>

C B<sup>7</sup>sus<sup>4</sup> B<sup>7</sup>

C<sup>6</sup> Em<sup>7</sup> A<sup>7</sup>(♭5)

Dm<sup>7</sup> B<sup>♭7</sup>

Em<sup>7</sup> A<sup>+</sup> Dm<sup>7</sup> G<sup>7</sup>(♭9) C<sup>6</sup>

Melody Of Love*American Waltz*

♩ = 112

Chords: F, Dm7(b5), D7, G9, G7, C7, Cdim, C7, C+, F, Cdim, C7, F, Dm7(b5), D7, G9, G7, C7, Gm7, C7, F, Bb, F.

1. Hold/ me in/ your arms// dear, // \* Dream// with// me.// ///  
Cra-/dled by/ your kiss-// es// \* Ten-// der-// ly.// ||

-----  
While/ a choir/ of an-// gels// \* From// a-// bove// ///  
Sings/ our Mel-/o- dy// of// \* Love.// /// ||

2. Heart/ to heart/ for- ev-// er, // \* lips// en-// twine.// ///  
I/ am yours/ and you// are// \* mine, // all// mine.// ///

-----  
Hea-/ ven wrote/ the mu-// sic// \* up// a-// bove// ///  
For/ our mel-/o- dy// of// \* love.// /// ||

# MERENGUE - La Cruz

96

Merengue ♩ = 216

## Intro

G

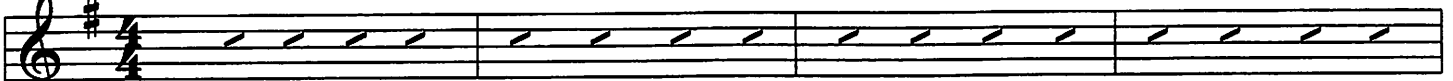
Am

D7

G

Am

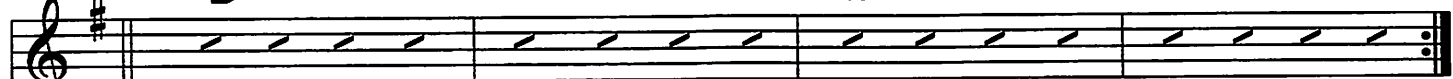
D7



## Mantuno

D7

G



## Coda

D7

G



**♩ = 232**

# Montuna

**Ad Lib**

**Ending**

***Give drummer plenty of solo space.***



# MERENGUE - Universal

98

## Merengue

♩ = 232 C Am Dm G<sup>7</sup> C Am Dm

C G<sup>7</sup> G<sup>+</sup> C<sup>6</sup>

C A<sup>9</sup> A<sup>7</sup> Dm

G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup>

G<sup>7</sup> Dm<sup>7</sup> G<sup>9</sup> C

C G<sup>7</sup> G<sup>+</sup> C<sup>6</sup>

C C<sup>7</sup> F Fdim

Ddim Dm<sup>7</sup> G<sup>7</sup> C Cdim

Dm<sup>7</sup> G<sup>7</sup> C

G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> 1.2.3. C 4. C

**Montuno** F C G<sup>7</sup> C

**Ending** G<sup>7</sup> C

# Miami Beach Rhumba

Rhumba ♩ = 120

## Intro

Two staves of music for the Intro section. The key signature has four flats (Bb, Eb, Ab, Db) and the time signature is 4/4. The melody consists of eighth and quarter notes. Chord symbols are placed above the staff: C7, Fm, C7, Fm, C7, Fm, C7, Fm.

## Chorus

Eight staves of music for the Chorus section. The key signature has four flats (Bb, Eb, Ab, Db) and the time signature is 4/4. The melody consists of eighth and quarter notes. Chord symbols are placed above the staff: Fm, C7, Fm, Fm, C7, Fm, Fm, C7, Fm, Eb7, Ab, Eb7, Ab, C7, Fm, Db7, C7 - Bbm C7, Fm, C7, Fm, Fm, C7, Fm.

Ending = Intro

# Misty

100

Johnny Mathis hit, 1959;  
c. Earl Garner, 1946

$\text{♩} = 84$

**Chords and notation:**

- Staff 1:  $B\flat^9$ ,  $E\flat M^7$ ,  $B\flat m^7$ ,  $E\flat^7$ ,  $A\flat M^7$  (triplet),  $A\flat m$  (triplet),  $D\flat^7$
- Staff 2:  $E\flat$  (triplet),  $Cm$  (triplet),  $Fm^7$ ,  $B\flat^7$  (triplet),  $Gm^7$ ,  $C^7$ ,  $F^7\flat^5$ ,  $B\flat^9$
- Staff 3:  $E\flat M^7$ ,  $B\flat m^7$ ,  $E\flat^7$ ,  $A\flat M^7$  (triplet),  $A\flat m$  (triplet),  $D\flat^7$
- Staff 4:  $E\flat$  (triplet),  $Cm$  (triplet),  $Fm^7$ ,  $B\flat^7$  (triplet),  $E\flat$ ,  $D\flat^7$ ,  $E\flat$  (triplet),  $E\flat$  (triplet)
- Staff 5:  $B\flat m^7$ ,  $E\flat^7\flat^9$  (triplet),  $A\flat$  (triplet),  $A\flat$  (triplet)
- Staff 6:  $A m^7$ ,  $D^7$ ,  $F^7$  (triplet),  $B\flat^7$ ,  $E\flat dim$ ,  $Fm^7$ ,  $B\flat^7$
- Staff 7:  $E\flat M^7$ ,  $B\flat m^7$ ,  $E\flat^7$ ,  $A\flat M^7$  (triplet),  $A\flat m$  (triplet),  $D\flat^7$
- Staff 8:  $E\flat$  (triplet),  $Cm$  (triplet),  $Fm^7$ ,  $B\flat^7$  (triplet),  $E\flat$

**Mona Lisa**

Nat King Cole hit; 1949

*Smooth 4/4*

♩ = 88

Chords: E $\flat$ , Fm, B $\flat$ 7, Fm7, B $\flat$ 7, E $\flat$ , A $\flat$ , A $\flat$ m, E $\flat$ , B $\flat$ 7, E $\flat$ , E $\flat$ 7, A $\flat$ , E $\flat$ , B $\flat$ 7, E $\flat$ .

(Mona) Lisa, Mona Lisa, men have named you,/ you're so  
 like the lady with the mystic smile.// Is it  
 Only 'cause you're lonely they have blamed you,/ for that  
 Mony Lisa strangeness in your smile.// Do you  
 Smile to tempt a lover, Mona Lisa,/or is this  
 your way to hide a broken heart?/ Many  
 Dreams have been brought to your doorstep/ they just  
 lie there/ and they die there/ are you  
 Warm, are you real, Mona Lisa, or just a  
 cold and lonely, lovely work of art.//

# Moon River

102

*American Waltz*

c. Mancini, 1961

**♩ = 108**

**Chords:** C, Am, F, C, F, C, Dm<sup>6</sup>, E<sup>7</sup>, Am, C<sup>7</sup>, F, B<sup>b</sup>9(b5), Am, Adim, B<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>, Dm<sup>7</sup>, G<sup>9</sup>, C, Am, F, C, Dm<sup>6</sup>, E<sup>7</sup>, Am, Am<sup>7</sup>, Am<sup>6</sup>, F<sup>9</sup>, C, F, C, F, C, Am, Dm, G<sup>7</sup>, C.

Moon// river/ wider than a mile,/ I'm  
Crossin' you in style,/ some day.// //Old  
Dream// maker, you heart-// breaker, where-  
Ever you're goin'/ I'm going/ your way.//

-----  
Two// drifters/ off to see the world,/ there's  
Such a lot of world/ to see.// //We're  
Af-// ter/ the same// rain-/bow's end,/  
Waitin' round the band,// my huckleberry friend,/  
Moon// river/ //and me.// ///

*Slow Rhumba*

Perry Como hit, 1956

♩ = 114

Chords: Gmaj7, Em7, Am7, D7, Gmaj7, Em7, Am7, D7, Gmaj7, Em7, Am7, D7, Gmaj7, Em7, Am7, Gbm7(add4), Em, Em#7, Em7, Em6, Am7, A9, Am7, D7, D7(b9), Gmaj7, Em7, Am7, D7, Gmaj7, Em7, Am7, Gbm7, B7, Em, Em#7, Em7, Em6, Am7, D7, Gmaj7.

# More I See You, The

104

Smooth 4/4

Harry James; Nat King Cole;  
c. H. Warren, 1945

$\text{♩} = 100$

Am<sup>7</sup> G Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup>  
 G D<sup>7</sup> G A<sup>#</sup>dim Am<sup>7</sup> D<sup>7</sup>  
 Gm D Fm B<sup>b</sup>7 E<sup>b</sup> Cm<sup>7</sup> D<sup>+</sup>  
 Gm A<sup>9</sup> Am<sup>7</sup> D Am<sup>7</sup>  
 G Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup>  
 G D<sup>7</sup> G D<sup>+</sup> Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Fm Fdim  
 C Cm G E<sup>7</sup> A<sup>7</sup>  
 G Am<sup>7</sup> D<sup>7</sup>(b<sup>9</sup>) G

(The more I) See/ you,/ /the more I want/ you./ /Somehow this  
 Feel-/ing/ /just grows and grows./// /With ev'ry  
 Sigh/ I be- come more mad a- bout/ you/ /more lost with  
 Out/ you./ /and so it goes./// /Can you i-

-----  
 Ma-/gine/ /how much I'll love/ you,/ /the more I  
 See/ you,/ /as years go by?/// /I know the  
 Only one for me can only be/ you,/ /my arms won't  
 Free/ you,/ /my heart won't try./// ///

Mr. Sandman

2-beat ♩ = 198

1954

**Intro** C Dm 1. G7 2. G7

**Chorus** C B7 E7 A7 D7 G7 C A<sup>b</sup> G7 C B7 E7 A7 Dm Dm<sup>7</sup> Fm<sup>6</sup> C D<sup>9</sup> G<sup>9</sup> C

**Ending** C D<sup>9</sup> G<sup>9</sup> C D<sup>9</sup> G<sup>9</sup> C Hold 8 bars; Horns play intro C Dm 1. G7 2. C >



# My Foolish Heart

106

4/4 ballad

1949

♩ = 92

B $\flat$  Gm $^7$  G $^7$  Cm $^7$  F $^7$

B $\flat$  Bbmaj $^7$  D $^7$  Gm $^7$  Cm $^7$  F $^7$

B $\flat$  B $\flat$  $^7$  E $\flat$  $^6$  D $^7$

Gm $^7$  D+ Gm $^7$  C $^7$  F F $^9$

B $\flat$  Gm $^7$  G $^7$  Cm $^7$  F $^7$

Bbmaj $^7$  D $^7$  Gm $^7$  Cm $^7$  D $^7$

Gm $^7$  G $\flat$  $^7$  B $\flat$  Ebmaj $^7$  G $^7$

Cm $^7$  F $^7$  B $\flat$

(The) Night/ is like a lovely tune/ be-  
ware/ my foolish heart.// How  
White/ the ever constant moon,/ take  
care/ my foolish heart.// There's a  
Line between love and fasci- nation that's hard to  
see on an evening such as this.// For they  
Both give the very same sen- sation/ when you're  
lost in the magic of a kiss.// Her

-----  
Lips are much too close to mine,/ be- ware/ my foolish heart.// But  
Should/ our eager lips combine,/ then let/ the fire start.// For  
This time it isn't fasci- nation,/ or a  
dream that will fade and fall a- part.// It's  
Love/ this time, it's love my foolish heart./// ///

# My Way

4/4, *expressively*

Sinatra hit, 1967

♩ = 92

**A** C Em Gm<sup>6</sup> A<sup>7</sup>

Dm Dm<sup>7</sup> G<sup>7</sup> C

C C<sup>7</sup> F Fm

C G<sup>7</sup> 1. F<sup>6</sup> C 2. F<sup>6</sup> C

**B** C C<sup>7</sup> F

Dm<sup>7</sup> G<sup>7</sup> Em<sup>7</sup> Am

Dm<sup>7</sup> G<sup>7</sup> F<sup>6</sup> C

**Routine: A A B A, last X A B**

# Night Train

110

♩ = 122

*Usually a Rockin' shuffle;*

*Brown used a funk beat*

Buddy Morrow, 1952

James Brown, 1962

**A**  $B\flat 6$   $B\flat 9$   $E\flat 9$   $B\flat 6$   $E\flat 9$   $B\flat 6$   $\oplus B\flat 6$  **To A** **To C**

**B**  $B\flat 6$   $E\flat 9$   $B\flat 6$   $B\flat 7$   $E\flat 9$   $B\flat 6$   $B\flat 6$   $B\flat 6$   $F 7$

**C**  $B\flat 6$  **[ Rhythm: do 3's ]**  $B\flat 9$   $E\flat 9$   $E\flat 9$   $B\flat 9$   $B\flat 6$   $F 7$

**Ending**  $B\flat 6$

**ROUTINE: A A B C, SOLOS on A 2 X, A B C A, Ending**

# Old Cape Cod

*Lilting 2-beat*

Patti Page hit, 1956

♩ = 84

Chords and notes visible in the score include: E<sup>b</sup>, B<sup>b</sup>m, E<sup>b</sup>9, A<sup>b</sup>, D<sup>b</sup>7, C7, F7, F9, B<sup>b</sup>7, Fm7, B<sup>b</sup>7, A<sup>b</sup>, B<sup>b</sup>9, E<sup>b</sup>, Edim, Fm7, B<sup>b</sup>7, E<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, Adim, E<sup>b</sup>, C7, Fm7, F7, B<sup>b</sup>7, B<sup>b</sup>+, E<sup>b</sup>, B<sup>b</sup>m, E<sup>b</sup>9, A<sup>b</sup>, D<sup>b</sup>7, E<sup>b</sup>, C7, F7, B<sup>b</sup>7, E<sup>b</sup>.

If you're fond of sand dunes and salty air,/ quaint little villages here and there,/   
 You're sure to fall in love with old/ Cape/ Cod./// ///|   
 If you like the taste of a lobster stew,/ served by a window with an ocean view/   
 You're sure to fall in love with old/ Cape/ Cod./// ///|

-----   
 Winding roads that seem to beckon you, miles of green beneath the skies of blue,   
 Church bells chiming on a Sunday morn, re-   
 mind you of the town where you were born./

-----   
 If you spend an evening, you'll want to stay,/   
 watching the moonlight on Cape Cod Bay./   
 You're sure to fall in love with Old/ Cape/ Cod./// ///|

# On A Clear Day

112

1965

Square 2-beat

♩ = 100

The musical score is written for a square 2-beat instrument, likely a piano or organ, in the key of G major (one sharp) and 4/4 time. The tempo is marked as 100 beats per minute. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is composed of eighth and quarter notes, with some measures containing beamed eighth notes. Chord symbols are placed above the notes: Gmaj7, C9, Bm7, E7, Am7, Fm7(b5), D7, Bm7, Bdim, Am7, Bdim, Am7, D7, Dm7, G9, Dm7, G7, Cmaj7, A7, D7, Gmaj7, Bm7, E7, Am7, G, Am7, G, Am7, G, Am7, G, Am7, D7, G. The score ends with a double bar line.

(On a) Clear/day/ //rise and look a- round/ you/ //and you'll  
See/ who/ // you/ are./// //On a  
Clear/ day/ //how it will as- tound/ you/ //that the  
Glow/ of your being| out- shines/ ev'ry star.// You feel

-----  
Part/ of/ //ev'ry mountain, sea and shore./ //You can  
Hear from far and near a world you're  
never heard be fore/ /And on a

-----  
Clear/ day,/ //on that clear/ day/ //you can  
See/ for-/ ever| and ever| and ev-/// er/// more./// ///

# On the Street Where You Live

Eddie Fisher,  
Vic Damone, 1956

2-beat

$\text{♩} = 160$

2-beat  
 $\text{♩} = 160$

Chord progression and melody for "On the Street Where You Live" (2-beat,  $\text{♩} = 160$ ).

Chords:  $B\flat^6$ ,  $F^7$ ,  $B\flat$ ,  $Gm^7$ ,  $Cm^7$ ,  $F^7$ ,  $B\flat^{maj7}$ ,  $B\flat^{dim}$ ,  $Cm^7$ ,  $F^7$ ,  $Cm^7$ ,  $Cm^7$ ,  $E\flat^m$ ,  $Dm^7$ ,  $B\flat^6$ ,  $Gm^7$ ,  $C^7$ ,  $1. F^9$ ,  $B\flat^6$ ,  $F^7$ ,  $2. F^7$ ,  $B\flat$ ,  $D^7$ ,  $E\flat$ ,  $E\flat^m^6$ ,  $B\flat^{dim}$ ,  $B\flat$ ,  $G\flat^7$ ,  $B\flat$ ,  $Gm^6$ ,  $Em^7$ ,  $A^7$ ,  $D$ ,  $A^7$ ,  $Am$ ,  $B\flat$ ,  $C^7$ ,  $F^7$ ,  $Cm^7$ ,  $F^7$ ,  $B\flat^6$ ,  $F^7$ ,  $B\flat$ ,  $Gm^7$ ,  $Cm^7$ ,  $F^7$ ,  $B\flat^{maj7}$ ,  $B\flat^{dim}$ ,  $Cm^7$ ,  $F^7$ ,  $Cm^7$ ,  $Cm^9$ ,  $E\flat^m$ ,  $Dm^7$ ,  $B\flat$ ,  $B\flat^{dim}$ ,  $Cm^7$ ,  $F^7$ ,  $Cm^7$ ,  $F^7$ ,  $B\flat$ .

# One

114

**Square 4/4** ♩ = 128

### Chorus Line

**Intro**  $E^b\text{maj}^7$   $Fm^7$

**Chorus**  $E^b\text{maj}^7$   $A^7$   $B^b\text{m}^6$   $C^7$   $Cm^6$   $D^7$   $Gm$   $D^7$   $Gm$   $Bm$   $D^b7$   $G^b\text{m}$   $D^b7$   $A^7$   $E^7$   $E^b\text{maj}^7$   $A^7$   $A^b\text{maj}^7$   $Cm$   $D^7$   $Gm$   $G^7$   $C^7$   $F^7$   $B^b7$   $Gm^7$   $C^7$   $F^7$   $B^b7$   $E^b\text{maj}^7$

**Ending**  $E^b\text{maj}^7$   $Fm^7$  **Repeat & fade**

***From "Chorus Line". If some folks form a line and start kicking, segue into the intro to "New York, New York" and watch 'em go nuts.***

Our Day Will Come

*Expressively* ♩ = 120  
*Bossa Nova or slow Rhumba*

1963

♩ = 140

|Our day will come/// |and we'll have ev'rything./  
 We'll share the joy/// |falling in love can bring./  
 |No one can tell me that I'm too young to know,/ /// |  
 Love you so// //and you love me./// ///|

-----  
 |Our day will come/// |if we just wait a while./  
 |No tears for us,/// |think love and wear a smile./  
 |Our dreams have magic because we'll always stay in love this way,/   
 Our/ day/ // will/ come./// ///|



# Over the Rainbow

116

Light, square 4/4

c. Arlen, 1939

♩ = 92

Some-/ where/ over the rainbow way/up/ high.///  
 There's/ a/ land that I heard of, once in a lulla- by./// ///|  
 Some-/where/ over the rainbow, skies/ are/ blue,///  
 And/ the/ dreams that you dare to  
 dream really do come true./// ///Some

-----  
 Day I'll wish upon a star and wake up where the clouds are far be-  
 hind/ me/ /// Where  
 Troubles melt like lemon drops, a- way above the chimney tops that's  
 where/ you'll/ find/ me./

-----  
 Some-/ where/ over the rainbow blue-/birds/ fly.///  
 Bird/ fly/ over the rainbow, why, then, oh why can't I./// ///|

Perfidia

Xavier Cugat hit, 1941; swing  
versions by Goodman, Miller,  
J. Dorsey, Krupa, 1941

*Rhumba, Beguine*

♩ = 114

Chords: C, Am<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C, Am<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C, Am<sup>7</sup>, Dm<sup>7</sup>, Ddim, E, Dm<sup>7</sup>, G<sup>7</sup>, C, Am<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C, Am<sup>7</sup>, Dm<sup>7</sup>, Ddim, E, Dm<sup>7</sup>, E, Dm, Dm<sup>6</sup>, Dm<sup>7</sup>, Dm<sup>6</sup>, E, F<sup>7</sup>, E, Dm, Dm<sup>6</sup>, G<sup>7</sup>, E, Dm<sup>7</sup>, G<sup>7</sup>, C, Am<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C, Am<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C, Am<sup>7</sup>, Dm<sup>7</sup>, G<sup>9</sup>, C, A<sup>b9</sup>, C

(To) You,/// /my heart cries out "per- fidia,"// /for I found you, the  
Love of my life, in somebody else's arms./// //Your  
Eyes,/// /are echoing "per- fidia// /forgetful of our  
Promises of love, you're sharing another's charms./// //| With a

-----  
Sad lament, my dreams have faded like a broken melo-  
dy;/// //While the  
Gods of love look down and laugh'd at what romantic fools we mortals  
be./// //|And

-----  
Now/// /I know my love was not for you,/ /and so I'll take it  
Back with a sigh, per- fidious one, good- bye./// //|

# Picnic

118

- On "standards" gigs usually paired with "Moonglow", a la a 50s classic.  
1. "Moonglow" doesn't resemble the 1930s Benny Goodman Quartet tune.  
2. "Picnic" is not appropriate on a 30s or swing gig. Originally in C.

Movie theme, 1955

4/4

The musical score for "Picnic" is written in 4/4 time and consists of ten staves of music. The key signature has one flat (B-flat). The chords and melodic lines are as follows:

- Staff 1: Chords F, Dm7, G7. Melody: F4 (half), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (half).
- Staff 2: Chords C9, Gm7, C7b9, F, C7b4. Melody: F4 (half), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (half).
- Staff 3: Chords F, Dm7, G7. Melody: F4 (half), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (half).
- Staff 4: Chords C9, Gm7, C7b9, F. Melody: F4 (half), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (half).
- Staff 5: Chords Gm7, C9, F, Gm7, C7, F. Melody: F4 (half), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (half). A triplet of eighth notes (G4, A4, Bb4) is marked over the final F.
- Staff 6: Chords Dm7, G7, Gm7, C7. Melody: F4 (half), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (half).
- Staff 7: Chords F, Dm7. Melody: F4 (half), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (half).
- Staff 8: Chords Gm7, C9, Gm7, C7b9, F. Melody: F4 (half), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (half).

## Poinciana

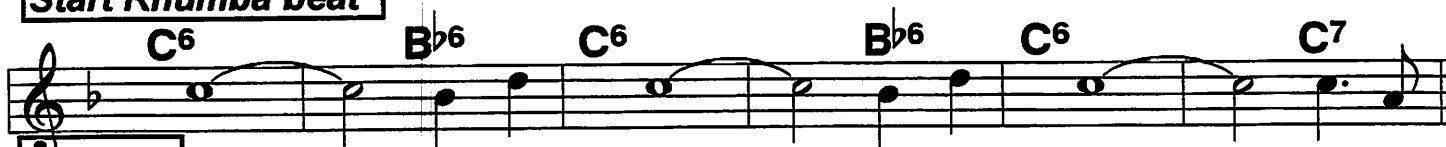
## ***RHUMBA--Moderate***

## 1936

## Intro- Rhythm



## Start Rhumba beat



## Chorus



**End**



# One-Two-Three-Kick

The musical score is written for a single melodic line in 4/4 time. It consists of ten staves. The key signature has one flat (Bb). The chords and notes are as follows:

- Staff 1:** Bb, Cm7, F7, Bb, Cm7, F7, Bb, Cm7, F7, Bb. Notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3.
- Staff 2:** Bb, F7, Eb, F7, Bb, Cm7, F7, Bb. Notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3.
- Staff 3:** Bb, F7, Eb, F7, Bb, F7, Eb, F7, Bb. Notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3.
- Staff 4:** Bb, F7, Eb, F7, Bb, F7, Eb, F7, Bb. Notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3.
- Staff 5:** D6, A7, A7(b5), D. Notes: D5, C#5, B4, A4, G4, F4, E4, D4.
- Staff 6:** D, A7, A7(b5), D6, A7, A7(b5), D. Notes: D5, C#5, B4, A4, G4, F4, E4, D4.
- Staff 7:** Bb, Cm7, F7, Bb, Cm7, F7, Bb, Cm7, F7, Bb. Notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3.
- Staff 8:** Bb, F7, Eb, F7, Bb, Cm7, F7, Bb. Notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3.
- Staff 9:** Bb, F7, Eb, F7, Bb, F7, Eb, F7, Bb. Notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3.
- Staff 10:** Bb, F7, Eb, F7, Bb, F7, Eb, F7, Bb. Notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3.

c. Xavier Cugat, 1939

Conga  
♩ = 220

POLKA - Beer Barrel Polka ( 1 )

♩ = 264

**A**

**B**

1. G<sup>7</sup> C

2. G<sup>7</sup> C C<sup>7</sup>

# Beer Barrel Polka ( 2 )

121

## Interlude

C

F

## Chorus

D

F

F

C<sup>7</sup>

C<sup>7</sup>

C<sup>7</sup>

F

F

F

F<sup>7</sup>

B<sup>b</sup>

Gm

E

F

G<sup>7</sup>

C<sup>7</sup>

F

*To the TOP  
till they (you) drop!!*

# POLKA - Clarinet Polka

♩ = 208

**ROUTINE: A A B B A C**

**A**

**B**

**C**

The musical score is written for four staves in 4/4 time, key of B-flat major. It includes various musical notations such as eighth notes, quarter notes, and rests, along with chord symbols like F7, Bb, C7, F, Ebb, and Bb7. The routine consists of five measures of section A, four measures of section B, and four measures of section C.



# POLKA - Helena Polka

123

**A** ♩ = 220 F C<sup>7</sup> F

C<sup>7</sup> F

F C<sup>7</sup> F

C<sup>7</sup> F **2d X to C** F<sup>7</sup>

**B** C G<sup>7</sup> C

C G<sup>7</sup> C **Back to A**

**C** B<sup>♭</sup>

F<sup>7</sup> B<sup>♭</sup>dim B<sup>♭</sup> F<sup>7</sup>

B<sup>♭</sup>

F<sup>7</sup> B<sup>♭</sup> 1. 2.

**D** F C<sup>7</sup>

F C<sup>7</sup> **To C**

**Routine: A, B, A, C, D, C**

**POLKA - Hoop-Dee-Doo ( 1 )**

c. F. Loesser, 1950

♩ = 100

**A**

**Ending**

1.  $A^b7$   $A^7$   $B^b7$   $E^b7$   $D^7$   $D^b7$   $C^7$

2.  $A^b7$   $A^7$   $B^b7$   $E^b$

|Hoop-/ dee doo,/// |hoop-/ dee doo,///  
 |I hear a polka and my troubles are through. ///  
 |Hoop-/ dee doo,/// |hoop-/ dee dee,///  
 |This kind of music is like heaven to me. ///  
 |Hoop-/ dee doo,/// |hoop-/ de doo,/// \* |It's got me higher than a  
 kite/// ///  
 Hand me down my soup and fish,/ I am gonna got my wish,/   
 |Hoop-/dee- doin' it to- night./// /When there's a

# Hoop-Dee-Doo ( 2 )

124

**B**

**B.** Trom-/bone/ play-/er/ rah-ta dah-dah dah, I get a  
 Thrill/// I always will./// /When there's a  
 Con-/cer-/ tin-/a/ stretchin' out a mile I always  
 Smile/// I'cause that's my style./// /When there's a  
 Fiddle in the middle and he plays| the tune so sweet,///  
 Plays the tune so sweet that I could die./// ///  
 Lead me to the floor,|| and hear me yell for more ;cause I'm a  
 |Hoop-/dee- doin' kind of guy./// /|||

-----  
**A.** (w/ Ending) |Hoop-/ dee doo,/// |hoop-/ dee doo,///  
 |I hear a polka and my troubles are through. ///|  
 |Hoop-/ dee doo,/// |hoop-/ dee dee,/// \* |This kind of music is like heaven to  
 me. ///|  
 |Hoop-/ dee doo,/// |hoop-/ de doo,/// \* |It's got me higher than a kite/// ///|  
 I'm in clover I'm in bloom,/ when I'm dancin' give me room./  
 |Hoop-/dee- doin' it with all of my might. ///|  
 Rain my fall and snow may come./ Nothing's gonna stop me from/  
 |Hoop-/ dee doin' it to- night./// ///|

**POLKA - Just Another Polka ( 1 )**

c. F. Loesser, 1953

**A** ♩ = 256

**A.** (This is) Just another polka, // just another polka, / but  
 Oh / what a girl / in my arms. /// / Am I in  
 Heaven. // | since / we met? /// | Is this the  
 Philharmonic playing Rome- o and Juli- et? | NO! |

-----  
 Just another polka, / like any other polka, / but  
 Some- / how the mu- / sic has charms. /// // This is  
 Just another polka, / but ho- / ly / schmolka! //  
 Oh, / what a girl / in my arms. /// / I'm / (To B)

# Just Another Polka ( 2 )

125

The musical score is written on ten staves in treble clef, with a key signature of two flats (B-flat and E-flat). The first staff begins with a boxed 'B' indicating the start of section B. Chord symbols are placed above the notes: E-flat, B-flat7, B-flat7, E-flat, E-flat, B-flat7, C7, F7, B-flat, B-flat7, E-flat, B-flat7, A-flat, B-flat7, E-flat, C7, F7, B-flat7, and E-flat. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes and others with slurs.

**ROUTINE: A B A Repeat as necessary**

B. Danc-/ing/ with/ an/ an-/gel/ //with an  
 An-/gel, an An-/gel, an An-/gel,/ /Oh yes I'm  
 Danc-/ing/ with/ an/ an-/gel/ /that's why the  
 Band is sounding better from the moment that I met her, 'cause I'm

-----  
 Danc-/ing/ with/ an/ an-/gel/ //with an  
 An-/gel, an An-/gel, an An-/gel./ /She's got me  
 Danc-/ing/ like/ // never thought I could, oh Arthur  
 Murray never had it so/ good./// /|This is (To A)

**POLKA - Liechtensteiner Polka ( 1 )**

♩ = 256

**Chorus**

Chorus

Chord symbols: F, C7, F6, F7, B $\flat$ , Bdim, F, Dm, G7, C7, Cdim, C $^+$ , C7, F, G7, C, Last X, F, C7, F.

To Verse

# Liechtensteiner Polka ( 2 )

126

## Verse

**ROUTINE: CHORUS, VERSE, CHORUS till the guests or band drop**

## Chorus

Ja,||| |das is die Liechtensteiner Polka/ mein Schatz,|||  
 Polka/ mein Schatz,||| Polka/ mein Schatz,|||  
 Da,||| |bleibt doch kein Liechtensteiner auf sein-/em Platz,|||  
 auf sein-/em Platz,/ mein/ Schatz!!!! /Man kann beim

-----  
 Schieben, schieben, schieben sich in  
 beide augen seh'n. Man muss sich  
 Lieben, lieben lieben und die Liebe, die is schoen!|| Oh/

-----  
 Ja!||| |so eine Liechtensteiner Polka/ die hat's,|||  
 Die macht/ re- bats,/ mein Schatz.!!! //Der

## Verse

Alten herr von Liechentenstein/ Ja!/ Ja!/ Ja!//Der  
 Konnte nicht al- leine sein,/ Nein!! Nein!! Nein!// Er  
 Schickte seine Boten aus,/ Ja!/ Ja!/ Ja!// Schaut  
 Mir nach Musi- kanten aus und schickt sie mir in's Haus.||Die  
 Musik legte los,// da wussten klein und gross.|||

Polka -- No Beer In Heaven

The musical score is written for a polka in 4/4 time. It consists of ten staves. The first four staves are instrumental, featuring a melody with various chords (C, G7, F) and a key signature of one sharp (F#). The fifth staff is the start of the vocal section, marked with a box 'B' and the text 'Band vocal'. The lyrics are: 'Heaven there is no beer. That's why we drink it here. And when we've gone from here our friends will be drinking all the beer.' The vocal line is accompanied by the same instrumental melody. The score includes first and second endings for the instrumental part. The key signature remains one sharp throughout.

**[A]** C F

G<sup>7</sup> C

C G<sup>7</sup> F

C G<sup>7</sup> C In

**[B] Band vocal** C Heaven there is no F beer. C That's

G<sup>7</sup> Why we Drink it C here. And

C when we've G<sup>7</sup> gone C from F here Our

C Friends will be G<sup>7</sup> drinking all the C beer. 1. 2.

**[C]** G<sup>7</sup> C

G<sup>7</sup> C

G<sup>7</sup> C

G<sup>7</sup> C

G<sup>7</sup> C

Band vocal ; 1st X sing words, 2d X: Sing "La la la la..." etc.



# POLKA - Papa Won't You Dance With Me

128

♩ = 246

Chord symbols: F, C, Gdim, G7, D7, G, Dm, Cdim, A7.

**POLKA - Pennsylvania Polka ( 1 )**

♩ = 244

**A**

The musical score is written for a single melodic line in 4/4 time, with a tempo of 244 beats per minute. The key signature has one flat (B-flat). The piece is divided into two main sections, A and B. Section A consists of 8 measures, starting with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes, with some measures containing rests. Section B consists of 8 measures, starting with a double bar line and a key signature change to two flats (B-flat and E-flat). It continues the melodic pattern with various chordal accompaniments indicated by letters above the staff. The score ends with a double bar line and a key signature change to one flat.

Chordal accompaniment letters: F, C7, F, C7, F, F7, Bb, C7, F, C7, F.

**ROUTINE: A, B till someone drops, END ON A**

Strike up| the music| the band has begun ///  
 |The Pennsyl- va-/nia/ Polka.// ///  
 Pick out| your partner| and join in the fun ///  
 |The Pennsyl- va-/nia/ Polka.// ///It

-----  
 Started| in Scranton| it's now number one ///  
 |It's bound to en-/ter-/ tain ya// ///  
 Ev'rybody has// a mania// /to do the  
 Polka| from Penn-/syl-/ vania.// /|| (to Interlude)

# Pennsylvania Polka ( 2 )

129

The musical score is written for a single melodic line in treble clef, featuring a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The score consists of eight staves of music. The first staff begins with a boxed 'B' and a B-flat chord symbol. The melody is composed of eighth and quarter notes, with some measures containing rests. Chord symbols are placed above the staff at various points: B-flat, F7, B-flat, E-flat, G7, Cm, Cm, E-flatm, F7, B-flat, F7, C7, F7, B-flat, and C7. The piece concludes with a double bar line.

**BACK TO A**

While/// they're/// dan-/// cing///  
 Ev'-/ ry/ bo-/dy's/ cares are quickly gone.///  
 Sweet/// ro-/// man-/// cing///  
 This/ goes/ on/ and/ on until the dawn.///

-----  
 They're/// so/// care-/// free,///  
 Gay/ with/ laugh-/ter,/ happy as can be.// They  
 Stop to have a beer,/ then the crown begins to cheer.// They  
 Kiss// and then// they start to dance a- gain.///  
 (back to A)

**♩ = 252** **A** **C** **G<sup>7</sup>** **C**

**G<sup>7</sup>** **C** **G<sup>7</sup>** **C** **F** **G<sup>7</sup>** **C** **G<sup>7</sup>** **C** **C<sup>7</sup>** **F** **Cdim** **C** **Gdim** **Dm<sup>7</sup>** **G<sup>7</sup>** **C** **Gdim** **G<sup>7</sup>** **C** **Cdim** **Dm<sup>7</sup>** **G<sup>7</sup>** **C** **Cdim** **G<sup>7</sup>** **C** **G<sup>7</sup>** **C** **C<sup>7</sup>**

(Oh!/) I don't want her, you can have her, she's too fat for me.///  
 She's too fat for me./// She's too fat for me.///  
 I don't want her, you can have her, please do that for me.///  
 She's too fat,| she's too fat,| she's too fat for me./I get

-----  
 Diz-/zy,/ //I get num-/bo,/ //when I'm  
 Dan-/cing/ //with my jum-/bo/ jum-/bo/  
 -----

(repeat 1st 4 lines)

# Too Fat Polka ( 2 )

130

## Interlude

Chords: C, C7, F, C+, F, Fdim, C7, Gm, C7, Cdim, C7, F, C+, F, D7, Gm, Gm, F, D7, G7, C9, F.

**ROUTINE: A, B till somebody drops, END ON A**

Can/ she prance /up a/ hill?/// ///|  
 No!/ no!/ No!/ No!/ No!/// ///|  
 Can/ she do /a quad-/ rille?/// ///|  
 No!/ no!/ No!/ No!/ No!/// ///|

-----  
 Does/ she fit /in my/ coupe?/// ///|  
 By/ herself /she's/ a group./// ///|  
 Could/ she pos- /sibly/ sit/ upon / my knee?  
 No!/// no!/// No!/// /!Oh!|

**130A**

# Oh Johnnie Oh

♩ = 182

2-beat cutsie Fem. Voc; Polka

♩ = 210

The musical score is written on eight staves in 4/4 time. The melody is primarily composed of eighth and quarter notes, with some half notes and rests. Chord symbols are placed above the staves to indicate the harmonic progression. The chords include C, Gdim, G7, Dm7, G9, Cdim, Dm7, G7, G7, G+, C6, D7, G7, C, Gdim, G7, Dm7, E7, G7, C, Cm, D7, G7, and C. The score ends with a double bar line.

Oh,/ Johnny, oh,/ Johnny, how you can love! ///  
Oh,/ Johnny, oh,/ Johnny, heavens above! /You make my  
Sad/ heart/ jump/with/ joy./// /and when you're  
Near/ // Just/ can't/ sit still a minute I'm so

-----  
Oh,/ Johnny, oh,/ Johnny, please tell me dear /// what  
Make/me/ love/you/ so?/// //You're not  
Handsome, it's true //but when I look at you //I just  
Oh,/ Johnny, oh,/ Johnny, Oh!!!! ///

# Red Roses For A Blue Lady

131

Syncopated 2-beat

Hit versions in 1949, 1965

**♩ = 122** **Em E<sup>b</sup>dim G<sup>7</sup> C** **B<sup>7</sup>**

**E<sup>7</sup>** **A<sup>9</sup>**

**Dm<sup>7</sup>** **G<sup>7</sup>** **Em** **Am**

**D<sup>7</sup>** **G<sup>7</sup>** **Gdim** **G<sup>7</sup>** **Em E<sup>b</sup>dim G<sup>7</sup>**

**C** **B<sup>7</sup>**

**E<sup>7</sup>** **A<sup>9</sup>**

**Dm<sup>7</sup>** **C+** **C** **A<sup>9</sup>**

**Dm<sup>7</sup>** **Cdim** **C<sup>6</sup>** **G<sup>7</sup>** **C**

The musical score is written for a single melodic line in 4/4 time, with a tempo of 122 beats per minute. It consists of 16 measures, organized into eight groups of two measures each. The key signature has one flat (B-flat). The notes are as follows: Measure 1: G4, A4, B4, C5; Measure 2: B4, A4, G4, F#4; Measure 3: E4, D4, C4, B3; Measure 4: B3, A3, G3, F#3; Measure 5: E4, D4, C4, B3; Measure 6: B3, A3, G3, F#3; Measure 7: E4, D4, C4, B3; Measure 8: B3, A3, G3, F#3; Measure 9: E4, D4, C4, B3; Measure 10: B3, A3, G3, F#3; Measure 11: E4, D4, C4, B3; Measure 12: B3, A3, G3, F#3; Measure 13: E4, D4, C4, B3; Measure 14: B3, A3, G3, F#3; Measure 15: E4, D4, C4, B3; Measure 16: B3, A3, G3, F#3. Chord symbols are placed above the notes: Em, E<sup>b</sup>dim, G<sup>7</sup>, C, B<sup>7</sup>, E<sup>7</sup>, A<sup>9</sup>, Dm<sup>7</sup>, G<sup>7</sup>, Em, Am, D<sup>7</sup>, G<sup>7</sup>, Gdim, G<sup>7</sup>, Em E<sup>b</sup>dim G<sup>7</sup>, C, B<sup>7</sup>, E<sup>7</sup>, A<sup>9</sup>, Dm<sup>7</sup>, C+, C, A<sup>9</sup>, Dm<sup>7</sup>, Cdim, C<sup>6</sup>, G<sup>7</sup>, C.

(I want some) Red/// roses for a blue/// lady.//  
 Mister florest take my order, please./// ///We  
 Had a silly quarreel/ the oth-/er day ///  
 Hope these pretty flowers chase her blues/ away. /Wrap up some  
 -----  
 Red/// roses for a blue/// lady,///  
 Send them to the sweetest gal in town./// ///And  
 If they do the trick,// I'll hurry back to pick// your  
 Best white orchid for her wedding gown./// ///|

Route 66

4/4 groovy swing

Nat King Cole hit, 1946

♩ = 142

Chords: F, B $\flat$ 9, F, B $\flat$ 9, F, Gm7, C9, C7, F, Fdim, Gm7, F, B $\flat$ 9, F, B $\flat$ 9, F, Gm7, C9, C7, F, Fdim, Gm7, F [Break], B $\flat$ 9 [Break], F, F, F9, B $\flat$ 9, F, Gm, C9, Gm, C9, F, Gdim, Gm7, C7, F, B $\flat$ 9, F, B $\flat$ 9, F, Gm7, C9, C7, F.



# SAMBA - Anna

133

Silvana Mangano,  
Perez Prado, 1953

 Samba

♩ = 194



The musical score is written for a single melodic line in 4/4 time, with a tempo of 194 beats per minute. The key signature has two flats (Bb and Eb). The score consists of ten staves of music. The first staff begins with a repeat sign and a key signature change to two flats. The second staff includes first and second endings. The third staff has a repeat sign. The fourth staff includes a Bbdim chord. The fifth staff has a repeat sign. The sixth staff includes Cm7 and F9 chords. The seventh staff includes Cm7, F7, and Bb chords, with first and second endings. The eighth staff has a repeat sign. The ninth staff includes Bbdim and F7 chords. The tenth staff has a repeat sign. Chord symbols are placed above the notes: Bb, F7, Bb, Bb, F7, Bb, Bbdim, F7, Bb, Cm7, F9, Bb, Bbdim, Cm7, F7, Cm7, F7, Bb, Bb, F7, Bb, Bbdim, F7, Bb, Bb, F7, Bb.

SAMBA - Brazil ( 1 )Xavier Cugat, J. Dorsey,  
1943; c. Barroso, 1939

$\text{♩} = 240$  F F+ F<sup>6</sup> } F F+ F<sup>6</sup> } F F+ F<sup>6</sup> } F F+ F<sup>6</sup> }

**Chorus** C<sup>7</sup> F F+ F<sup>6</sup> } F F+ F<sup>6</sup> } F F+ F<sup>6</sup> } F F+ F<sup>6</sup> }

Gm E<sup>b</sup> Gm } % % %

C<sup>9</sup> E<sup>b</sup> C<sup>9</sup> } % % E<sup>b</sup> C<sup>9</sup> B<sup>b</sup>

F Gm<sup>7</sup> 4 F F<sup>7</sup> E<sup>7</sup> E<sup>b</sup><sup>7</sup>

D<sup>7</sup> E<sup>b</sup><sup>7</sup> D<sup>7</sup> D+ D<sup>7</sup> D<sup>7</sup>(<sup>b</sup>5) D<sup>7</sup>

D<sup>7</sup> E<sup>b</sup><sup>7</sup> D<sup>7</sup> D+ D<sup>7</sup> D<sup>7</sup>(<sup>b</sup>5) D<sup>7</sup>

D<sup>7</sup> E<sup>b</sup><sup>7</sup> D<sup>7</sup> D+ D<sup>7</sup> D<sup>7</sup>(<sup>b</sup>5) D<sup>7</sup>

Gm E<sup>b</sup> Gm E<sup>b</sup> Gm

The musical score is written for a single melodic line in treble clef, key of B-flat major (two flats). It consists of 11 staves of music. The first five staves are a continuous melodic line with various chord changes indicated above the staff. The sixth staff begins a new section marked 'Verse' and 'Largo', featuring triplets and a 'Brightly' instruction. The final four staves continue the melodic line with more chord changes.

**Staff 1:**  $B^b m$

**Staff 2:**  $Fmaj^7$   $F$

**Staff 3:**  $Gm$   $C^9$

**Staff 4:**  $Fmaj^7$   $Gm^7$

**Staff 5:**  $Fmaj^7$   $Gm^7$   $C^7$

**Staff 6 (Verse):**  $F$   $F^+$   $F^6$   $\{$   $\%$   $\%$   $\%$

**Staff 7:** **Verse** *Largo*  $Fm^6$   $3$   $Fm^6$   $3$   $F^6$   $3$   $D^+$   $D^7$

**Staff 8:** *Brightly*  $C^7$

**Staff 9:**  $C^7$

**Staff 10:**  $F$   $F^+$   $F^6$   $A$   $Gm$   $E^b maj^7$   $G^6$   $Edim$

**Staff 11:**  $F$   $F^+$   $F^6$   $A$   $Gm$   $E^b maj^7$   $G^6$   $C^7$

## SAMBA - Copacabana (At the Copa) ( 1 )

**c. Manilow, 1978**

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for guitar in the key of D minor (three flats) and 4/4 time. The score is divided into two main sections, A and B, with various guitar chords and melodic lines.

**Section A:** This section consists of 12 measures. The chords are: Fm7, Bb7, Ebmaj7, Am7(b5), D7, Gm7, Fm7, Bb7, Ebmaj7, Am7(b5), D7, Gm7. The melody is written on a single staff with a treble clef. The first measure of Section A is marked with a box containing the letter 'A'.

**Section B:** This section consists of 12 measures. The chords are: Cm7, D7, Gm, D7, Bb7, Fm7, Bb7, Ebmaj7, Fm7, Bb7, Gm7, C9. The melody is written on a single staff with a treble clef. The first measure of Section B is marked with a box containing the letter 'B'.

**To Coda:** This section consists of 4 measures. The chords are: Gm9, Gb9, Fm9, Gbm9. The melody is written on a single staff with a treble clef. The first measure of this section is marked with a box containing the text "To Coda" and a circled cross symbol.

# Copacabana ( 2 )

135

**C**

Gm<sup>9</sup> A<sup>b</sup>m<sup>9</sup> Am<sup>9</sup>

B<sup>b</sup>m<sup>9</sup> Bm<sup>9</sup> Cm<sup>9</sup>

D<sup>b</sup>m<sup>9</sup> Cm<sup>9</sup> Bm<sup>9</sup>

B<sup>b</sup>m<sup>9</sup> Am<sup>9</sup> A<sup>b</sup>m<sup>9</sup>

Gm<sup>9</sup> G<sup>b</sup>m<sup>9</sup>

**D**

Fm<sup>9</sup> G<sup>b</sup>m<sup>9</sup> Gm<sup>9</sup> G<sup>b</sup>m<sup>9</sup>

Fm<sup>9</sup> G<sup>b</sup>m<sup>9</sup> Gm<sup>9</sup> **To A al CODA**

**Coda** D7 Gm<sup>9</sup> G<sup>b</sup>m<sup>9</sup>

Fm<sup>9</sup> G<sup>b</sup>m<sup>9</sup> Gm<sup>9</sup> G<sup>b</sup>m<sup>9</sup>

Fm<sup>9</sup> G<sup>b</sup>m<sup>9</sup> Gm<sup>9</sup>

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). It is in the key of B-flat major (two flats) and 4/4 time. The score is divided into three main sections: Section C, Section D, and a Coda. Section C consists of four measures of music, with chords Gm9, Bbm9, Dbm9, and Bbm9 in the first two measures, and Abm9, Am9, Bm9, and Cm9 in the last two measures. Section D consists of four measures of music, with chords Fm9, Gbm9, Gm9, and Gbm9 in the first two measures, and Fm9, Gbm9, Gm9, and Gbm9 in the last two measures. The Coda section consists of four measures of music, with chords D7, Gm9, Gbm9, and Gbm9 in the first two measures, and Fm9, Gbm9, Gm9, and Gbm9 in the last two measures. The score ends with a double bar line. The page number 135 is in the top right corner.

*Samba, Fast* ♩ = 132

Freddie Martin hit, 1947

**Intro**

**Chorus**

**Dm** **Gm<sup>6</sup>** **A<sup>7</sup>**

**A<sup>7</sup>** **Dm** **4** **Gm<sup>6</sup>**

**Gm<sup>6</sup>** **Dm** **Gm<sup>6</sup>** **Dm** **8**

**Gm<sup>6</sup>** **Dm** **A<sup>7</sup>** **A<sup>+</sup>** **Dm** **11**

**D<sup>7</sup>** **G<sup>+</sup>** **Gm**

**E<sup>7</sup>** **A** **Gm<sup>6</sup>**

**A<sup>7</sup>** **3** **3** **3** **8** **Dm** **Gm<sup>6</sup>**

**A<sup>7</sup>** **Dm** **4**

**Dm** **Gm<sup>6</sup>** **Gm<sup>6</sup>** **Dm** **Gm<sup>6</sup>** **Dm** **8**

**Gm<sup>6</sup>** **Dm** **A<sup>7</sup>** **A<sup>+</sup>** **Dm**

# SAMBA - Quando Quando Quando

137

*SAMBA--Slow to Medium*

1962

♩ = 240

**A**

B $\flat$

Bdim

Cm $^7$

F $^7$

Cm $^7$

F $^7$

Cm $^7$

F $^7$

B $\flat$

B $\flat$ 6

B $\flat$ M $^7$

B $\flat$

Bdim

Cm $^7$

F $^7$

Cm $^7$

F $^7$

Cm $^7$

B $\flat$

1.

2. B $\flat$

**B**

B $\flat$

Fm $^7$

B $\flat$ 9

Fm $^7$

B $\flat$ 9

B $\flat$ 7

E $\flat$ 6

Gm $^7$

C $^7$

Gm $^7$

C $^7$

Gm $^7$

C $^7$

Cm $^7$

F $^7$

Cm $^7$

F $^7$

*Routine: A B A 1X*

Samba

♩ = 210

1959

Chord progression for Samba De Orpheu:

Chords: Cmaj7, B $\flat$ dim, Dm7, G7, C, Fm7, B $\flat$ 7, Fmaj7, Cmaj7, Dm7, G7, C.

First ending (1.): Cmaj7

Second ending (2.): G7, C

The score is written in 4/4 time with a tempo of 210 beats per minute. It consists of 12 staves of music. The first staff begins with a Cmaj7 chord. The second staff contains Cmaj7, B $\flat$ dim, and Dm7 chords. The third staff contains Dm7 and G7 chords. The fourth staff contains G7, C, and Cmaj7 chords, with a first ending bracket. The fifth staff contains Gm7, C7, and Fmaj7 chords. The sixth staff contains Fm7, B $\flat$ 7, G7, and C chords. The seventh staff contains Cmaj7 and B $\flat$ dim chords. The eighth staff contains Cmaj7, B $\flat$ dim, and Dm7 chords. The ninth staff contains Dm7 and G7 chords. The tenth staff contains G7, C, and G7 chords. The eleventh staff contains G7, C, and G7 chords. The twelfth staff contains G7, C, and G7 chords.



# SAMBA - So Nice (Summer Samba)

139

1966

**Samba**

126

F

Bm<sup>7</sup>

E<sup>7</sup>

B<sup>b</sup> maj<sup>7</sup>

B<sup>b</sup> 6

E<sup>b</sup> 9

Am<sup>7</sup>

D7(<sup>b</sup>9)

Gm<sup>7</sup>

Em<sup>7</sup>(<sup>b</sup>5) A+

Dm

Dm<sup>7</sup>

G<sup>13</sup>

Gm<sup>7</sup>

D<sup>b</sup> 9

C<sup>9</sup>

F

Bm<sup>7</sup>

E<sup>7</sup>

B<sup>b</sup> maj<sup>7</sup>

B<sup>b</sup> 6

E<sup>b</sup> 9

Am<sup>7</sup>

D7(<sup>b</sup>9)

Gm<sup>7</sup>

C7(<sup>b</sup>9)

F

B<sup>b</sup> 9

F<sup>6</sup>

E<sup>b</sup> 9

G<sup>b</sup> maj<sup>7</sup>

Fmaj<sup>7</sup>

Someone to hold me tight that would be very nice,  
 someone to love me right that would be very nice  
 Someone to understand each little dream in me,  
 someone to take my hand, to be a team with me  
 |So nice/ // life would be so nice./// //if one day I'd  
 Find/// //someone who would take my hand and samba thru life with  
 me.||

-----  
 Someone to cling to me, stay with me right or wrong  
 someone to sing to me some little samba song  
 Someone to take my heart, then give his heart to me  
 someone who's ready to give love a start with me.  
 |Oh yes,/ //that would be so nice./// ///  
 Should it be you and me, I could see it would be nice./// ///|

*Samba, moderate* ♩ = 1721943 

**A**



**B**



# Satin Doll

Ellington, 1956

4/4 swing ♩ = 118

**Intro**

Dm7 G9 Dm7 G9 Dm7 G9 Dm7 G9

**Chorus**

Dm7 G7 G7 Dm7 Em7 A7 Em7 A7 A7 Em7 A7

Am7 D7 Abm7 D7 Cmaj7 D9

Gm7 C7 Gm7 C7 F

Am7 D7 Am7 D7 G7 Dm7 G7 Gdim

Dm7 G7 G7 Dm7 A7 Em7 A7

**Ending: Last line 3 X**

Am7 D7 Abm7 D7 Cmaj7

# Second Time Around

Sinatra 1960  
c. Van Heusen, 1960

4/4 Ballad. Expressively

♩ = 112

**Staff 1:** C, Cdim, Dm, G<sup>9</sup>

**Staff 2:** Cmaj<sup>7</sup>, C<sup>6</sup>, C, Dm<sup>6</sup>, E<sup>9</sup>

**Staff 3:** Am, C<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, C<sup>+</sup>, F

**Staff 4:** Am<sup>7</sup>, D<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, D<sup>+</sup>, G<sup>7</sup>, Fm<sup>6</sup>

**Staff 5:** C, Cdim, Dm, G<sup>9</sup>

**Staff 6:** Cmaj<sup>7</sup>, C<sup>6</sup>, C, Dm<sup>6</sup>, E<sup>9</sup>

**Staff 7:** Am, C<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, C<sup>+</sup>, F, A<sup>7</sup>(b<sup>5</sup>), D<sup>7</sup>, E<sup>b</sup>dim

**Staff 8:** Dm<sup>7</sup>, G<sup>7</sup>, Bdim, E<sup>7</sup>, E<sup>7</sup>(b<sup>5</sup>), A<sup>7</sup>

**Staff 9:** Am<sup>7</sup>, D<sup>7</sup>, D<sup>7</sup>(b<sup>5</sup>), Dm<sup>7</sup>, Fm, C

# Seems Like Old Times

143

Swing 4/4 or 2-beat ♩ = 126

Arthur Godfrey's theme song;  
c. Carmen Lombardo, 1946

♩ = 140

(Seems like) Old/// times/// having you to walk with, seems like  
Old/// times/// having you to talk with, and it's  
Still/// a thrill/// just to have my arms a- round you,/  
Still/// the thrill/// that it was the day I found you, seems like

-----  
Old/// times/// dinner dates and flowers, just like  
Old/// times/// staying up for hours,/ making  
Dreams// come true,// doing things we used to do,/ seems like  
Old/ times/ /being here with you./// |||

Shadow Of Your Smile*Rhumba, slow*

♩ = 108

Chords: G<sup>b</sup>m<sup>7</sup>, B<sup>7</sup>, Em, A<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, A<sup>b</sup><sup>7</sup>, G, C, G<sup>b</sup>m<sup>7</sup>(<sup>b</sup>5), G<sup>b</sup>m<sup>7</sup>, B<sup>7</sup>(<sup>b</sup>9), Em, Em<sup>7</sup>, D<sup>b</sup>m<sup>7</sup>(<sup>b</sup>5), G<sup>b</sup>9, C<sup>9</sup>, G<sup>b</sup>m<sup>7</sup>, B<sup>7</sup>, G<sup>b</sup>m<sup>7</sup>, B<sup>7</sup>, Em, A<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, Bm<sup>7</sup>(<sup>b</sup>5), E<sup>7</sup>, Am, Cm, F<sup>7</sup>, Bm<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, Am, D<sup>7</sup>, G<sup>6</sup>.

(The shadow of your) Smile// when you// are gone/// /will color all my  
 Dreams// and light// the dawn./// //Look into my  
 Eyes,// my love// and see/// //all the lovely  
 Things// you are// to me./// //our wistful little

-----  
 Star// was far// too high./// //A teardrop kissed your  
 Lips// and so//did I./// //Now when I re-  
 Member spring/ //all the joy that love can bring,/ //I will be re-  
 Membering/ /the shadow of your smile./// ///

# Shiney Stockings

145

Count Basie, 1956

*Easy 4/4 swing*

♩ = 118

Chord symbols: Bbm7, Eb7, Bbm7, Eb7, Ab, Db7, Cm7, Bdim Bm7, Bbm7, Eb7, Db7, Cm7, F7, Dm7, G7, C, Ebm6, Bbm7, Eb7, Bbm7, Eb7, Ab, Db7, Cm7, Bdim Bm7, Bbm7, Eb7, Db7, Cm7, F7, Bbm7, Eb9, Ab.

Siboney ( 1 )*Bolero (slow Rhumba)*

♩ = 114

Chords: Cm, Fm, Cm, Fm Cm, G7, Cm, Fm, Cm, G7, C, G, Fm, G, C, Cm, Fm, Cm, Fm Cm, G7, C, C, Gdim, G7, G7, G7, C



# Siboney ( 2 )

146

Five staves of musical notation for the piece 'Siboney (2)'. The notation is in treble clef. The first staff begins with a C major chord. The second staff has C and G7 chords. The third staff has G7. The fourth staff has G7, C, Fm, Cm, Fm, Cm, and G7 chords. The fifth staff has a C chord and ends with a double bar line.

## CALYPSO - St. Thomas

Sonny Rollins, 1963

♩ = 180

Four staves of musical notation for the piece 'Calypso - St. Thomas'. The notation is in treble clef. The first staff has C, A7, Dm7, G7, C, and G7 chords. The second staff has C, A7, Dm7, G7, C, and G7 chords. The third staff has Em7(b5), A7, Dm7, and G7 chords. The fourth staff has C7, F, Cdim, C, G7, and C chords. The piece ends with a double bar line.

# Somewhere My Love (Lara's Theme)

Viennese Waltz

From "Dr. Zhivago"

♩ = 168

Chords: G, Gdim, D7, Am, D7, Am7, 1. D7, G, 2. D7, G, Bridge, C, C, G, B $\flat$ , D7, F, B $\flat$ , D7.

A A B A. Bands often treat it is A A B, play A 1 X going out.

## 148

### c. Bert Kaempfert, 1965

**♩ = 108**

**A. Blue/// ///Spanish eyes./// ///|**  
**Teardrops are falling from your Spanish eyes./// ///|**  
**Please,/// //please don't cry,/// ///|**  
**|This is just "a- dios" and not good- bye./// ///|**

Blue/// //Spanish eyes./// ///|  
 Prettiest eyes in all of Mexi- co./// ///|  
 True/// //Spanish eyes,/// ///|  
 Please smile for me once more before I go./// ///|

**B. Soon/// //I'll re- turn,/// //|**  
**Bringing you all the love your heart can hold;/// //|**  
**Please/// //say "Si si."/// //Say**  
**You and your Spanish eyes will wait for me./// //|**

# Speak Low

♩ = 128  
Slow Rhumba, Bossa Nova

1943

♩ = 114

The musical score for "Speak Low" is written in 4/4 time with a key signature of one flat (Bb). It consists of ten staves of music. The tempo is marked as "Slow Rhumba, Bossa Nova" with a metronome marking of 114 (♩ = 114). The original composition is by 1943. The score includes various chords and triplets. The first staff begins with a repeat sign and a double bar line. The second staff has a double bar line. The third staff has a double bar line. The fourth staff has a double bar line. The fifth staff has a double bar line. The sixth staff has a double bar line. The seventh staff has a double bar line. The eighth staff has a double bar line. The ninth staff has a double bar line. The tenth staff has a double bar line.

Chords and triplets are indicated throughout the score:

- Staff 1: Gm<sup>9</sup>, C<sup>7</sup> (triplet), Gm<sup>9</sup>, C<sup>7</sup> (triplet)
- Staff 2: Gm<sup>9</sup>, C<sup>7</sup> (triplet), C<sup>9</sup>, F<sup>6</sup>, D<sup>7</sup>
- Staff 3: B<sup>b</sup>m<sup>9</sup>, E<sup>b</sup><sup>9</sup> (triplet), B<sup>b</sup>m<sup>9</sup>, E<sup>b</sup><sup>9</sup> (triplet)
- Staff 4: G<sup>9</sup>, C<sup>9</sup>, C<sup>7</sup><sup>b</sup><sup>9</sup> (triplet), 1. F D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> | 2. F
- Staff 5: Fm<sup>7</sup> (triplet), A<sup>b</sup>m
- Staff 6: E<sup>b</sup>maj<sup>7</sup> (triplet), E<sup>7</sup><sup>b</sup><sup>9</sup>, E<sup>7</sup>, C<sup>+</sup>
- Staff 7: Gm<sup>9</sup>, C<sup>7</sup> (triplet), Gm<sup>9</sup>, C<sup>7</sup> (triplet)
- Staff 8: Gm<sup>9</sup>, C<sup>7</sup> (triplet), C<sup>9</sup>, F<sup>6</sup>, D<sup>7</sup>
- Staff 9: B<sup>b</sup>m<sup>9</sup>, E<sup>b</sup><sup>9</sup> (triplet), F, D<sup>7</sup>
- Staff 10: G<sup>9</sup>, C<sup>9</sup>+<sup>5</sup>, F<sup>6</sup>

# Strangers In the Night

150

Sinatra hit, 1966

4/4, smooth

$\text{♩} = 96$

The musical score is written for a single melodic line in 4/4 time, featuring a smooth, romantic style. The key signature has one flat (B-flat). The score consists of eight staves of music. Chord symbols are placed above the staff at various points: F, Fdim, Gm, Gm7, C9, F, Cm, D7b9, Gm, Bbm, F, Dm7, Gm7, C7, F, Gm7, C7, and F. The melody is composed of eighth and quarter notes, with some measures containing beamed eighth notes and others with half notes or whole notes. The piece concludes with a double bar line.

Strangers in the night/ /exchanging glances  
wond'ring in the night/ /what are the chances  
We'd be sharing love/ /before the night was through./// ///|  
Something in your eyes/ /was so inviting,  
something in your smile/ /was so exciting/  
Something in my heart/ /told me I must have you./// ///

Strangers in the night/ /two lonely people we were  
strangers in the night/ /up to the moment when we  
Said our first hello/ little did we know/  
love was just a glance away, a warm embracing dance away and

Ever since that night/ /we've been together,  
lovers at first sight/ /in love forever.  
It turned out so right/ /for strangers in the night./// ///

### Henry Mancini hit, 1960

= 111 **B $\flat$**  **Gm7** **Cm7** **F7** **B $\flat$**  **Gm7** **Cm7** **F7**

**B $\flat$**  **Cm7** **B $\flat$**  **Cm7** **F7**

**B $\flat$**  **Gm7** **Cm7** **F7** **B $\flat$**  **Gm7** **Cm7** **F7**

**B $\flat$**  **Cm7** **B $\flat$**  **Cm7** **F7**

**B $\flat$**  **Gm7** **Cm7** **F7** **B $\flat$**  **Gm7** **Cm7** **F7**

**Gm** **B $\flat$**  **E $\flat$**  **Cm7** **B $\flat$**  **Gm7** **C11** **Em6**

**B $\flat$**  **Cm** **C9** **F9**

**B $\flat$**  **Gm7** **Cm7** **F7** **B $\flat$**  **Gm7** **Cm7** **F7**

**B $\flat$**  **Cm7** **B $\flat$**  **Cm7** **F7**

**B $\flat$**  **Gm7** **Cm7** **F7** **B $\flat$**  **Gm7** **Cm7** **F7**

**B $\flat$**  **Gm7** **Cm7** **F7** **B $\flat$**

# Summer Wind, The

152

Sinatra hit, 1965

**Chords:** Eb, Bb7, C, Eb, Eb7, Ab, Abm6, Eb, Gm, Fm, Bb7, Eb

(The) Summer wind/ came blowing in/ a- cross the sea,/ |||It  
Lingered there/ to touch your hair/ and walk with me./ |||All  
Summer long/ we sang a song/ andd strolled the golden sand,|||  
[Two sweethearts and// the summer wind.// |||Like

Painted kites,/ the days and nights/ went flying by,|| |||The  
World was new/ be- neath a blue/ um- brella sky/. |||Then  
Softer than/ a piper man/ one day it called to you,|||  
|| lost you to// the summer wind.// |||The

Autumn wind,/ the winter winds/ have come and gone,/ |||And  
Still the days,/ the lonely days/ go on and on./ |||And  
Guess who sighs/ his lullabies/ through nights that never end,|||  
|My fickle friend,// the summer wind./// /|||

# Tango - Adios Muchachos

Tango

**A** ♩ = 116

**Ending**

**B**

**ROUTINE: A B A Repeat. End on A, ending.**



# TANGO - Blue Tango

154

Tango ♩ = 120

**Intro**

Chorus

**Riff pattern**

Chord symbols: Eb, Bb7, Eb, Eb7, Bb, Abm, Eb, Fm7, Bb7, Eb, Bb7, Eb, Bb7, Eb, Bb7, Eb, Ab, Eb, Bb7, Eb, Fm, Eb, Fm, Bbdim, Bb7, Eb, Ab, Eb, Bb7, Eb, Gm, Bb7, Eb, Eb7, Ab, Eb, Gm7, Bb7, Fm7, Bbdim, Bb7, Eb, Bb7, Ab, Eb, Gm7, Bb7, Fm7, Eb, Bb7, Eb, Eb7, Bb, Abm, Eb, Fm7, Bb7, Eb, Bb7, Eb.

# TANGO - Hernando's Hideaway

"Pajama game", 1954

*Tango*

♩ = 116

The musical score is written for a single melodic line in 4/4 time, with a tempo of 116 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat). The score consists of ten staves of music, each with a key signature change at the beginning. The chords are indicated above the staff lines. The melody is written in a tango style, with a focus on eighth and sixteenth notes, and rests. The score is divided into two systems of five staves each. The first system starts with a C7 chord, followed by Fm, Bbm, C7, Fm, C7, Fm, C7, Fm, and Bbm. The second system starts with C7, C7(b9), C7, C7(b9), Fm, C7, C7(b9), C7, C7(b9), Fm, F7, F7(b9), Bbm, G7, Gdim, G7, C7, and C7(b9). The final staff ends with a C7 chord, followed by Fm, C7, Fm, and C7.

Chords: C7, Fm, Bbm, C7, Fm, C7, Fm, C7, Fm, Bbm, C7, C7(b9), C7, C7(b9), Fm, C7, C7(b9), C7, C7(b9), Fm, F7, F7(b9), Bbm, G7, Gdim, G7, C7, C7(b9), C7, Fm, C7, Fm, C7.

# TANGO - Kiss Of Fire (El Choclo)

156

*Tango*  
♩ = 110 1952

The musical score is written for a single melodic line in 4/4 time, with a tempo of 110 beats per minute. The key signature has one flat (B-flat). The score consists of ten staves of music, each containing a series of eighth and sixteenth notes, often beamed together. Chords are indicated by letters above the staff. The sequence of chords across the staves is as follows:

- Staff 1: Dm, A7
- Staff 2: A7, Dm
- Staff 3: Dm, D7, Gm
- Staff 4: Gm, Dm, A7, Dm
- Staff 5: C7, F, C7, F
- Staff 6: A7, Dm, Bb7
- Staff 7: A, Bb7, A7, Bb7, A7
- Staff 8: Dm, D7, Gm
- Staff 9: Gm, Dm, A7, Dm

The score concludes with a double bar line on the final staff.

TANGO - Jalousie ( 1 )

Tango ♩ = 120

1925

**A**

Cm

3

A<sup>b</sup> Cm

Fm<sup>7</sup> G<sup>7</sup> Cm G<sup>7</sup>

Cm 3 A<sup>b</sup> Cm

E<sup>b</sup> Gm Am<sup>7</sup>(<sup>b</sup>5) D<sup>7</sup> 3 Gm

**B**

G<sup>7</sup> Cm 3

C C<sup>7</sup> Fm 3

Fm

Cm Fm G<sup>7</sup>

# Jealousie ( 2 )

157

The musical score for "Jealousie ( 2 )" consists of eight staves of music. The first staff begins with a boxed 'C' time signature. The notation includes various chords and melodic lines with slurs and triplets. The chords are as follows:

- Staff 1: C<sup>6</sup>, G<sup>7</sup>
- Staff 2: G<sup>7</sup>, C, G<sup>7</sup>
- Staff 3: C, Cdim (with triplet), G<sup>7</sup>, G<sup>7</sup>(b5), G<sup>7</sup>
- Staff 4: Dm<sup>7</sup>, G<sup>7</sup> (with triplet), C, G+
- Staff 5: C<sup>6</sup>, G<sup>7</sup>
- Staff 6: G<sup>7</sup>, C, G<sup>7</sup>
- Staff 7: C<sup>7</sup>, F, Fm
- Staff 8: C, G<sup>7</sup>, C

Tango

♩ = 126

**A**

Section A of the musical score for 'La Cumparsita'. It consists of four staves of music in 4/4 time, marked with a tempo of 126 beats per minute. The key signature has two flats (B-flat and E-flat). The first staff begins with a G7 chord, followed by Cm, G7, and Cm. The second staff continues with G7, Cm, G7, and Cm. The third staff features Fm, Cm, G7, and Cm. The fourth staff concludes with G7, Cm, and a final G7 chord.

**B**

Section B of the musical score. It consists of four staves of music. The first staff starts with Cm, followed by G7, Cm, and G7. The second staff continues with Cm, G7, Cm, and G7. The third staff features Cm, C7, and Fm. The fourth staff concludes with Fm, Cm, G7, Cm, G7, and Cm.

**C**

Section C of the musical score. It consists of four staves of music. The first staff begins with Cm, followed by Fm, Cm, and Cm. The second staff continues with Cm, Fm, and Cm. The third staff features Cm, G7, and Cm. The fourth staff concludes with Cm, G7, Fm, G7, Cm, G7, and a final box labeled 'To A B'.

# TANGO - La Paloma

159

Tango ♩ = 124

This musical score is for the tango 'La Paloma' and is written for a single melodic line in 4/4 time. The tempo is marked as 124 beats per minute. The score is organized into three main sections: Section A (measures 1-12), Section B (measures 13-24), and Section C (measures 25-36). Section A begins with a key signature change to one flat (B-flat major/A minor). Section B continues in the same key. Section C introduces a key signature change to two flats (B-flat major/B minor) at measure 25. The notation includes various musical symbols such as eighth and sixteenth notes, rests, and ties. Chord symbols (C, G7, Dm) are placed above the staff to indicate harmonic accompaniment. Trills are marked with a '3' and a bracket. The score concludes with a double bar line at the end of measure 36.

# TANGO - Orchids In the Moonlight

Tango ♩ = 110

Youmans, 1933

**A**

Fm D $\flat$  Fm C $^7$

C $^7$  B $\flat$ m $^7$  C $^7$  Fm

Fm D $\flat$  Fm B $\flat$ m

B $\flat$ m Fm C $^7$  Fm C $^7$  Fm

**B**

F Fdim C $^7$  F C $^7$

C $^7$  F Cdim

C $^7$  F Fdim C $^7$  F F $^7$  B $\flat$

B $\flat$  D $\flat$  $^7$  F Fdim C $^7$  F

To A

ROUTINE: A B A



# TANGO - Yours

161

♩ = 112

Tango or Bolero

♩ = 132

Yours till the stars have no glo-/ry/ ///  
 Yours till the birds fail to sing./// ///  
 Yours to the end of life's sto-/ry/ |this pledge to  
 You,/dear,/ /// bring./// ///

-----  
 Yours in the gray of De- cem-/ber/ ///  
 Here or on far distant shores/// ///  
 I've never loved any one the way I love you./How could  
 I?/// |when I was born to be/ /|Just/  
 Yours./// ///

## Tea For Two

♩ = 112 ♩ = 126  
Cha cha; 2-beat

One of the most requested cha chas

1950s hit.  
c. Youmans, 1924

## Chorus

The Chorus section consists of 16 measures of music in 4/4 time, written in B-flat major. The melody is played on a single staff, while the accompaniment is provided by four staves. The key signature has two flats (B-flat and E-flat). The tempo is marked as 112 or 126 beats per minute. The rhythm is a 2-beat cha-cha. The chord progression for the Chorus is as follows:

- Measures 1-4: E<sup>b</sup>7, E7, F7, B<sup>b</sup>m7, E<sup>b</sup>7, B<sup>b</sup>m7, E<sup>b</sup>7, A<sup>b</sup>M7, A<sup>b</sup>6, A<sup>b</sup>M7, A<sup>b</sup>6
- Measures 5-8: B<sup>b</sup>m7, E<sup>b</sup>7, B<sup>b</sup>m7, E<sup>b</sup>7, A<sup>b</sup>, (rest), (rest), (rest)
- Measures 9-12: Dm7, G7, Dm7, G7, CM7, C6, CM7, C6
- Measures 13-16: Dm7, G7, Dm7, G7, C, E<sup>b</sup>7, Cm, Bm

## Verse

The Verse section consists of 16 measures of music in 4/4 time, written in B-flat major. The melody is played on a single staff, while the accompaniment is provided by four staves. The key signature has two flats (B-flat and E-flat). The tempo is marked as 112 or 126 beats per minute. The rhythm is a 2-beat cha-cha. The chord progression for the Verse is as follows:

- Measures 1-4: A<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, C7
- Measures 5-8: Fm, G7, B<sup>b</sup>m, C7, Fm, G7, Fm, A<sup>b</sup>7
- Measures 9-12: D<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, E<sup>b</sup>7, D<sup>b</sup>m, E<sup>b</sup>7, B<sup>b</sup>m, E<sup>b</sup>7
- Measures 13-16: A<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, E<sup>b</sup>7, E7, F7

# Release Me

163

As an oldtimer once advised me about commercial gigs when folks just won't get up on the dance floor: "If all else fails, play 'Release me.'"

*Country 2-beat ballad*

Englebert Humperdinck hit, 1967

The musical score is written for a single melodic line in 4/4 time, featuring a key signature of one flat (Bb). The melody is composed of eighth and quarter notes, with some measures containing ties. Chord symbols are placed above the staff: F, Bb, F, F7, Bb, C7, and F. The score is divided into four systems, each containing a single staff.

1. Please// re- lease me, let me go,/// /// for  
/// don't love you any more./// /// To  
Waste// our lives would be a sin,/// ///Re-  
Lease me/ and let me love a- gain./// ///|

2. I// have found a new love dear,/// /// and  
I// will always want her near./// ///|Her  
Lips// are warm while yours are cold,/// ///|re-  
lease me/ my darling let me go./// ///|

3. Please// re- lease me, can't you see./// ///You'd  
Be// a fool to cling to me./// ///| To  
Live// a lie would bring us pain,/// ///|So re-  
Lease me/ and let me love a- gain./// ///|

# Rocky Top

*Square 2-beat, moderate or spritely*

c. B. &amp; F. Bryant, 1967

**Verse**

**Chorus**

**Verse :**

1. Wish that I was on old Rocky Top down in the Tennessee hills.///  
 Ain't no smoggy smoke on Rocky Top, ain't no telephone bills.///  
 Once I had a girl on Rocky Top half bear, other half cat;///  
 Wild as a mink but sweet as soda pop, I still dream about that.///

2. Once two strangers climbed ol' Rocky Top  
 lookin' for a moon-shine still;///  
 Strangers ain't come down from Rocky Top, reckon they never  
 will.///  
 Corn won't grow at all on Rocky Top, dirt's too rocky by far;///  
 that's why all the folks on Rocky Top get their corn from a jar.///

**Chorus:**

ROCKY TOP/ you'll always be/ Home sweet home to me.///  
 Good/ ol'/ Rocky Top,// Rocky Top, Tenn-es- see,///  
 Rocky Top, Tenn-es- see.///

# Teach Me Tonight

164

Patti Page hit, 1954  
De Castro Sisters, 1955

**♩ = 80**

Chords: Fm7, Bb9, Bb+, Eb, Gm7, C7, C+, Fm7, Bb7, Gm7(b5), C7, Fm7, Bb7, Eb, Fm7, Bb9, Bb+, Eb, Gm7, C7, C+, Fm7, Bb7, Gm7(b5), C7, Fm7, Bb7, Eb, Fm7, Eb, Gm7, Gbm7, Fm7, Bb9, Eb, Edim, Fm7, Bb7, Eb, Am7(b5), D7, Gm7, C7, Cm7, F7, Bb7, Fm7, Bb9, Bb+, Ebmaj7, Gm7, C7, C+, Fm7, Bb7, Gm7(b5), C7, Fm7, Bb7, Eb, Ab7, Eb.

(Did you say I've got a) Lot to learn?// Well, don't think I'm trying  
not to learn.// Since this is the perfect  
Spot to learn,// teach me/ to- night./// |Starting with the A B  
C of it,// /right down to the X Y Z of it.// Help me solve this myster-  
Y of it,// teach me/ to- night./// /The sky's a

Blackboard high a- bove you,/ if a shooting star goes by,/ I'll use that  
Star to write I love you,/ a thousand times across the sky. One thing isn't very

Clear, my love,/ should the teacher stand so near, my love//  
|Graduations's almost  
Here, my love,// teach me/ to- night./// |||

# Temptation

*Bolero (slow Rhumba)*

♩ = 128

Chord progression and musical notation details:

- Staff 1: C, D $\flat$  (triplet), C, D $\flat$  (triplet)
- Staff 2: C, D $\flat$  (triplet), C
- Staff 3: C, D $\flat$  (triplet), C, D $\flat$  (triplet)
- Staff 4: C, D $\flat$  (triplet), C, D $\flat$  (triplet)
- Staff 5: B $\flat$ m, D $\flat$  (triplet), D $\flat$  (triplet), D $\flat$  (triplet)
- Staff 6: D $\flat$ 7, C $\flat$ 7, B $\flat$ 7, B $\flat$ 7, A $\flat$ 7, G $\flat$
- Staff 7: C, D $\flat$  (triplet), C, D $\flat$  (triplet)
- Staff 8: C, D $\flat$  (triplet), B $\flat$ m, C $\flat$ 7
- Staff 9: F, B $\flat$ m, F, B $\flat$  (triplet)
- Staff 10: F, G $\flat$  (triplet), F, D $\flat$  (triplet)
- Staff 11: C, D $\flat$  (triplet), C, D $\flat$
- Staff 12: C, Fm, C

# Tennessee Waltz

166

*American Waltz*

Patti Page hit, 1950s



The musical score is written for a single melodic line in 3/4 time, with a tempo of 100. It consists of 16 measures, organized into four systems of four measures each. The key signature is one flat (B-flat). The melody is characterized by a mix of eighth and quarter notes, often beamed together in groups of four. Chord symbols are placed above the staff at the beginning of measures 2, 4, 6, 8, 10, 12, 14, and 16. The chords are: C, C, C7, F, C, G7, C, C, C, E7, F, C, C, G7, C, and C. The score begins with a treble clef, a key signature of one flat, and a tempo marking of 100. The first measure is a whole rest, followed by a series of eighth notes. The melody concludes with a final cadence in the last measure.

(I was) Waltzing with my darlin' to the Tennessee Waltz when an  
Old friend I happened to see.// //Intro-  
Duced him to me loved one, and while they were waltzing, my  
Friend stole my sweetheart from me.// //I re-

-----  
Remember the night/ and the Tennessee Waltz, now I  
Know just how much I have lost./// //Yes I

-----  
Lost my little darlin', the night they were playing, the  
Beautiful Tennessee Waltz.// //

# There Goes My Heart

Joni James hit, 1958; c. 1934

Light 4/4

♩ = 96

The musical score is written for piano in 4/4 time. It consists of eight staves of music. The key signature has two flats (Bb and Eb). The tempo is marked as 96 beats per minute. The chords and melodic lines are as follows:

- Staff 1: Bb maj7, G+ Cm
- Staff 2: Cm7, F7, Bb
- Staff 3: Fm, G7, Cm, G7, Cm
- Staff 4: Gm7, C7, Cm7, F7, Bb
- Staff 5: Bb maj7, G+ Cm
- Staff 6: Cm7, F7, Bb
- Staff 7: Fm, G7, Cm, Ebm
- Staff 8: Bb, Cm7, F7, Ebm, Bb

(There goes my) Heart/// /there goes the one I love./ /There goes the  
 Girl/// /I wasn't worthy of./ /There goes my  
 Happiness/ /it couldn't be./// /There goes some-  
 Body else/ /in place of me./// /Goodbye ro-

-----  
 Mance/// /it couldn't last somehow,/ /I had my  
 Chance/// /but it's all over now/ /I never  
 Thought that she/ /could pass me by./// /There goes my  
 Heart// and here// am I./// /|||



# True Love

168

Bing Crosby & Grace Kelly;  
c. Cole Porter, 1955

## American Waltz

**♩ = 114**

Chords: F, B $\flat$ , Fdim, F, C $^7$ , B $\flat$ , F, Fdim, F, B $\flat$ m, E $\flat$  $^7$ , A $\flat$ , F $^7$ , B $\flat$ m, E $\flat$  $^7$ , A $\flat$  $^7$ , C $^7$ , F, B $\flat$ , Fdim, F, C $^7$ , F.

(I) Give/ to you and you give/ to me//  
True// love,// true// love./ So  
On/ and one it will al-/ways be//  
True// love,// true// love./ For

-----  
You/ and I have a guard-/ian angel on  
High/ with nothing to do,// /But to  
Give/ to you and to give/ to me//  
Love/ for- ev-/er true./// //

# Try A Little Tenderness

Light 4/4, expressive

c. 1932

♩ = 94

The musical score consists of eight staves of music. The first staff begins with a tempo marking of ♩ = 94. The key signature is C major. The chords indicated above the staves are: C, G7, C, A7, D7, G7, C, Dm7, G7, C, G7, C, A7, D7, G7, C, F7, C, C7, F, E7, Am, A7, Dm, A+, A7, Dm7, G7, C, G7, C, A7, D7, G7, C, Fm, C.

|She may be weary, women do get weary,  
 wearing the same shabby dress///  
 |And when she's weary, try a little tender- ness./// ///  
 |You know she's waiting, just anticipating  
 things she may never pos- sess.///  
 While she's without them, try a little tender- ness/// ///It's  
 -----  
 Not just senti- mental,/ she has her grief and care.//And a  
 Word/ that's soft and gentle,/ makes it easier/ to bear.///  
 -----  
 |You won't regret it, women don't forget it,  
 love is their whole happi- ness.  
 It's all so easy, try a little tender - ness./// ///|

# Try To Remember

170

*Slow Waltz, with Feeling*

From "Fantastiks", 1960s

$\text{♩} = 114$

The musical score is written for a single melodic line in 3/4 time, with a tempo of 114 beats per minute. The key signature has one flat (B-flat). The score consists of ten staves of music. The first nine staves each contain four measures of music. The chords for these staves are: Staff 1: F, Gm, C7; Staff 2: F, Gm, C7; Staff 3: F, Gm, C7; Staff 4: F, Gm, C7; Staff 5: Am, Dm7, Gm7, C7; Staff 6: F, Bbmaj7, Eb, C7; Staff 7: F, Gm, C7; Staff 8: F, Bb, C7; Staff 9: F. The tenth staff is labeled 'Ending' and contains two measures of music, starting with an F chord. The score includes various musical notations such as quarter notes, eighth notes, and rests. A double bar line is used to separate the main body of the song from the ending section.

Chords: F, Gm, C7, Am, Dm7, Gm7, Bbmaj7, Eb, Bb.

Ending

# Twilight Time

*Lilting 4/4; don't emphasize the dotted 8ths.  
Can do light 50s ballad shuffle.*

Three Suns classic, 1944;  
Platters hit, 1958

♩ = 84

Chord symbols: G, B7, Em<sub>3</sub>, G7, C, Cm, G, E<sup>9</sup>, A7, Am<sup>7</sup>, D7, G, B7, Em<sub>3</sub>, G7, C, Cm, G, E<sup>9</sup>, A7, D7, G, B7, Em, E<sup>b</sup>dim, Em, A7, D7, G, B7, Em<sub>3</sub>, G7, C, Cm, G, E<sup>9</sup>, A7, D7, G.

# Unchained Melody

172

4/4 Expressively

Al Hibler, 1955;  
Righteous Bros., 1965

**A**  $\text{♩} = 92$

Chords for Section A: G, Em, Cmaj<sup>7</sup>, D<sup>7</sup>, G, Em, D, D<sup>7</sup>, G, Em, Cmaj<sup>7</sup>, D<sup>7</sup>, G, Em, Bm, D, D<sup>7</sup>, G, D, Em<sup>7</sup>, Gmaj<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, G.

Chords for Section B: C, D, C (triplet), C (triplet), B<sup>b</sup>, C, D, C (triplet), 1. G, 2. G.

**A.** Oh// my love// my darling/ I've hungered for your  
Touch.// A long/ lonely time./// ///  
Time// goes by//so slowly/ and time can do so  
Much//, Are you// still mine?/// ///  
Need your love/ /// need your love/ //God/  
Speed your love/ //To/ me./// ///

-----  
**B.** Lonely rivers flow// to the sea//to the sea,///  
To the open arms//of the sea./// ///  
Lonely rivers sigh,// "Wait for me.// wait for me."///  
I'll be coming home,//wait for me./// ///  
(repeat A)

Under Paris Skies ( 1 )

Viennese Waltz ♩ = 168

1951

**A**

Fm

B<sup>b</sup>m<sup>7</sup>

C<sup>7</sup>

Fm B<sup>b</sup>m Fm 1. C<sup>7</sup> 2. Fm

**B**

B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7

A<sup>b</sup>6

D<sup>b</sup> B<sup>b</sup>m<sup>7</sup> B<sup>b</sup>m<sup>6</sup>

C C<sup>7</sup> Fm C<sup>7</sup>

**C**

Fm

B<sup>b</sup>m<sup>7</sup>

C<sup>7</sup>

F

The musical score is written for a single melodic line in 3/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three main sections: A, B, and C. Section A (measures 1-12) begins with a repeat sign and a key signature change to three flats. It features a series of eighth and quarter notes, with a double bar line and repeat sign at measure 10. Section B (measures 13-24) starts with a key signature change to two flats (B-flat, E-flat). It includes a key signature change to one flat (B-flat, A-flat) at measure 18. Section C (measures 25-36) returns to the three-flat key signature and continues the melodic development. The score includes various musical notations such as repeat signs, key signature changes, and dynamic markings. The tempo is indicated as Viennese Waltz at 168 beats per minute.

# Under Paris Skies ( 2 )

173

**D**

Fmaj<sup>7</sup>

Cm<sup>7</sup> F<sup>7</sup>

B<sup>b</sup>

B<sup>b</sup>m

F A<sup>7</sup> Dm A<sup>7</sup>

Dm C<sup>7</sup> F Gm<sup>7</sup>

F Cdim

C C<sup>7</sup> Fm C<sup>7</sup>

**E**

Fm

B<sup>b</sup>m<sup>7</sup>

C<sup>7</sup>

Fm B<sup>b</sup>m Fm B<sup>b</sup>m Fm

The image shows a musical score for a piece titled "Under Paris Skies (2)". It consists of ten staves of music, each with a treble clef and a key signature of one flat (B-flat). The score is divided into two main sections, D and E, indicated by boxed letters at the beginning of the staves. Section D spans the first eight staves, and Section E spans the last two staves. The music features various chords, including Fmaj7, Cm7, F7, Bb, Bbm, F, A7, Dm, Gm7, Cdim, C, C7, Fm, and Bbm7. The notation includes eighth and quarter notes, often beamed together, and rests. The piece concludes with a double bar line at the end of the final staff.

# Unforgettable

4/4, smooth

Nat King Cole hit, 1961

♩ = 92

Chord progression: G, Gmaj<sup>7</sup>, Gdim, C, Cmaj<sup>7</sup>, A<sup>9</sup>, Em<sup>7</sup>, Cm, A<sup>9</sup>, F<sup>6</sup>, Fm<sup>7</sup>, C, Gm, A<sup>7</sup>, D<sup>9</sup>, D<sup>b</sup>, D<sup>7</sup>, G, Gmaj<sup>7</sup>, Gdim, C, Cmaj<sup>7</sup>, A<sup>9</sup>, Em<sup>7</sup>, Cm, A<sup>9</sup>, F<sup>6</sup>, Fm<sup>7</sup>, C, Gm, A<sup>7</sup>, D<sup>9</sup>, G<sup>7</sup>, C, Dm<sup>7</sup>, D<sup>b</sup><sup>7</sup>, C<sup>6</sup>.

Unforgetta- ble, that's what you/ are./// ///|  
 Unforgetta- ble/ though near or far./// ///|  
 Like a song of love that clings to me,  
 how the thought of you does things to me.  
 Never before ///has someone been more ///

Unforgetta- ble// in ev'ry way./// ///|  
 And forever- more,/ that's how you'll stay./// ///|  
 That why, darling, its incredible,  
 that someone so unforgettable,  
 Thinks that I am unforgettable too./// ///|



# Walking My Baby Back Home

175

*Lilting 2-beat or shuffle*

Nat King Cole, Jonhny Ray  
hits, 1952; c.1930

♩ = 136

**E $\flat$**  **F $^9$**

**Fm $^7$**  **B $\flat$  $^7$**  **Fm $^7$**  **B $\flat$  $^7$**  **E $\flat$**

**E $\flat$**  **F $^9$**

**Fm $^7$**  **B $\flat$  $^7$**  **Fm $^7$**  **B $\flat$  $^7$**  **E $\flat$**

**Gm $^7$**  **Cm $^7$**  **D $^7$**

**Gm $^7$**  **F $^7$**  **B $\flat$  $^7$**

**E $\flat$**  **F $^9$**

**Fm $^7$**  **B $\flat$  $^7$**  **Fm $^7$**  **B $\flat$  $^7$**  **E $\flat$**

# Waltz You Saved For Me, The

American Waltz

Wayne King classic;  
c. 1930

♩ = 112

Chord symbols:  $E\flat$ ,  $A\flat$ ,  $E\flat$ ,  $Cm^7$ ,  $F^7$ ,  $B\flat^7$ ,  $A\flat$ ,  $E\flat$ ,  $A\flat^6$ ,  $G$ ,  $Cm$ ,  $G^7$ ,  $C^7$ ,  $F^9$ ,  $F^7$ ,  $Gm$ ,  $B\flat^7$ ,  $E\flat$ .

(Ever in) Dreams/ with you./ I'll sway// dear,/ to the  
Waltz/ you saved/ for me./// //Ever in  
Dreams/ when I'm/ a- way// dear/, I'll  
Hear/ this mel-/o- dy.// //Whisper good-

Bye/ and gent-/ly say// dear/ that in  
All/ the days/ to be// //you wil  
Some-// times/ re- mem-// ber/ the  
Waltz/ you saved/ for me,/// //

# Watch What Happens

177

*Bossa Nova, medium*

1964

♩ = 142

**Chords:** E $\flat$  maj<sup>7</sup> E $\flat$ <sup>6</sup> F<sup>9</sup> Cm<sup>7</sup> F<sup>9</sup> Fm<sup>7</sup> B $\flat$ <sup>9</sup> Fm<sup>7</sup> B $\flat$ <sup>7</sup> E $\flat$  maj<sup>7</sup> Emaj<sup>7</sup> Fmaj<sup>7</sup> Emaj<sup>7</sup> Gmaj<sup>7</sup> G<sup>6</sup> Gmaj<sup>7</sup> G<sup>6</sup> Gm<sup>7</sup> C<sup>9</sup> Gm<sup>7</sup> C<sup>9</sup> F F<sup>6</sup> Fmaj<sup>7</sup> F<sup>6</sup> Fm<sup>7</sup> B $\flat$ <sup>7</sup> Fm<sup>7</sup> B $\flat$ <sup>9</sup> B $\flat$ <sup>7</sup>( $\flat$ 9) E $\flat$  maj<sup>7</sup> E $\flat$ <sup>6</sup> F<sup>9</sup> Cm<sup>7</sup> F<sup>9</sup> Fm<sup>7</sup> B $\flat$ <sup>9</sup> Fm<sup>7</sup> B $\flat$ <sup>7</sup> E $\flat$  E $\flat$ <sup>6</sup> E<sup>6</sup> D<sup>6</sup> E $\flat$  E $\flat$ <sup>6</sup> E<sup>6</sup> D<sup>6</sup> E $\flat$  maj<sup>7</sup> E<sup>6</sup> E $\flat$  maj<sup>7</sup> E<sup>6</sup> E $\flat$  maj<sup>7</sup>

# What A Wonderful World

Popular first dance at weddings

4/4, light, smooth

Louis Armstrong hit, 1967;  
revived in 1990s.

♩ = 90

The musical score is written for a single melodic line in 4/4 time, with a tempo of 90 beats per minute. It consists of ten staves of music. The key signature has one flat (B-flat). The score includes various chords and musical notations such as triplets and slurs. The chords are as follows:

- Staff 1: F, Am, B $\flat$ , Am, Gm $^7$ , F, A $^7$ , Dm (triplet)
- Staff 2: D $\flat$  (triplet), C $^7$  (triplet), F, F+, B $\flat$  maj $^7$ , C $^7$
- Staff 3: F, Am, B $\flat$ , Am, Gm $^7$ , F, A $^7$ , Dm (triplet)
- Staff 4: D $\flat$  (triplet), C $^7$  (triplet), F, B $\flat$ , F, 16 C $^7$
- Staff 5: F, C $^7$ , F
- Staff 6: Dm, C, Dm, C, Dm, Am, Gm, C $^7$
- Staff 7: F, Am (triplet), B $\flat$ , Am, Gm $^7$ , F, A $^7$ , Dm (triplet)
- Staff 8: D $\flat$  (triplet), C $^7$  (triplet), F, D $^7$
- Staff 9: Gm $^7$  (triplet), C $^7$  (triplet), F

# What I Did For Love

179

*Slow, rock beat*

From "Chorus Line", 1975

$\text{♩} = 92$

The musical score is written for a single melodic line in 4/4 time. It consists of 14 staves of music. The key signature has one flat (Bb). The tempo is marked 'Slow, rock beat' with a quarter note equal to 92 beats per minute. The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, often beamed together. Chord symbols are placed above the staff at specific points. The piece concludes with a double bar line on the final staff.

Chord symbols: C, A<sup>7</sup>, Dm<sup>7</sup>, Fm, G, D<sup>7</sup>, Fm, G, G<sup>7</sup>, C, A<sup>7</sup>, Dm<sup>7</sup>, Fm, C, G, D<sup>7</sup>, Fm, Fm, G, G<sup>7</sup>, Am, Fmaj<sup>7</sup>, E<sup>7</sup>, Am, B<sup>7</sup>, Em, G, A<sup>7</sup>, Fm, Gm, C, C, A<sup>7</sup>, Dm<sup>7</sup>, C<sup>7</sup>, Fm, C, G, Am, D<sup>7</sup>, F, C, Dm<sup>7</sup>, G<sup>7</sup>, C, C<sup>7</sup>, Fm, C, C<sup>7</sup>, Fm, C.

# When I Fall In Love

Robert Goulet; Celine Dion  
hit, 1996; c. 1952

Light 4/4.

♩ = 92

Chords: E $\flat$ , Fm $^7$ , B $\flat$  $^7$ , E $\flat$ , Fm $^7$ , B $\flat$  $^7$ , E $\flat$ , C $^+$ , C $^7$ , Fm, Fdim, E $\flat$ , B $\flat$ m, C $^7$ , Fm, C $^7$ , Fm, G $\flat$  $^7$ , B $\flat$  $^7$ , E $\flat$ , Fm $^7$ , B $\flat$  $^7$ , E $\flat$ , Fm $^7$ , B $\flat$  $^7$ , E $\flat$ , C $^+$ , C $^7$ , Fm, Fdim, E $\flat$ , A $\flat$ , C $^7$ , Gm $^7$ , C $^+$ , Fm, A $\flat$ m, E $\flat$ , Fm $^7$ , B $\flat$  $^7$ , E $\flat$ .

When I fall in love/// it will be for- ever,//  
Or I'll never fall// in love./// ///In a  
Restless world like this is,/ love is ended before its be- gun,//and too  
Many moonlight kisses,/ seem to cool in the warmth of the sun.///

When I give my heart/// it will be com- pletely,///  
Or I'll never give//my heart./// ///And the  
Moment I can feel that/ you feel that/ way too,// Is  
When I fall in love/ with/ you./// ///

# Where the Blue Of the Night Meets the Gold Of the Day

181

Bing Crosby hit;  
c. 1931

Medium Waltz

♩ = 100

The musical score is written for a single melodic line in treble clef, key of G major (one sharp), and 3/4 time. It consists of 16 measures, grouped into four systems of four measures each. The tempo is marked 'Medium Waltz' with a quarter note equal to 100 beats per minute. Chord symbols are placed above the staff at the beginning of each measure: G, B7, C, Cm6, G, D7, G, G, G, B7, C, Cm6, C, E7, A7, D7, G, B7, C, Cm6, G, D7, G. The melody features a mix of eighth and quarter notes, with some measures containing beamed eighth notes. The piece concludes with a double bar line at the end of the 16th measure.

(Where the) Blue/of the night/meets the gold/ of the day,//  
Someone/ waits for/ me.// //And the  
Gold/ of her hair/ crowns the blue/ of her eyes,/ like a  
Halo/ tender-/ ly.// //If

-----  
Only/ I/ could see her/ //Oh how  
Happy/ I/ would be!!! //Where the

-----  
Blue/of the night/meets the gold/ of the day,//  
Someone/ waits for/ me.// ///

Sinatra hit, 1958

*Rockin' 4/4 swing*

♩ = 140

**Staff 1:** F6 Fdim

**Staff 2:** Gm7 C+ F6 F7

**Staff 3:** Bbmaj7 Bbm7

**Staff 4:** Ab6 G+ Cmaj7 C7

**Staff 5:** Fmaj9 F Gm7 C7

**Staff 6:** Fmaj9 F6 Fmaj9 F6 Bm7(b5) E7(b9)

**Staff 7:** Am Am6

**Staff 8:** Gm Gm7 C7 Gb7

**Staff 9:** F6 Fdim

**Staff 10:** Gm7 C+ F6



# Yesterday

183

♩ = 92

Light rock ballad

Beatles, 1965

## Intro

F G B $\flat$  F

## Chorus

F Em A $^7$  Dm B $\flat$  C

B $\flat$  F C Dm $^7$  G $^7$  B $\flat$  F

F Em A $^7$  Dm B $\flat$  C

B $\flat$  F C Dm $^7$  G $^7$  B $\flat$  F

G $^9$  A $^7$  Dm C B $\flat$  Dm Gm C $^7$  F

G $^9$  A $^7$  Dm C B $\flat$  Dm Gm C $^7$  F

F Em A $^7$  Dm B $\flat$  C

B $\flat$  F C Dm $^7$  G $^7$  B $\flat$  F

## Ending

F G B $\flat$  F

# You Belong To Me

Jo Stafford, Patti Page,  
Deam Martin, 1952

4/4  
♩ = 94

Chords: B $\flat$ , Dm, E $\flat$ , B $\flat$ , G $^7$ , Cm, E $\flat$ m, B $\flat$ , Gm, C $^7$ , Cm $^7$ , F $^7$ , B $\flat$ , Dm, E $\flat$ , B $\flat$ , G $^7$ , Cm, E $\flat$ m, B $\flat$ , Gm, C $^7$ , Cm $^7$ , F $^7$ , B $\flat$ , B $\flat$  $^7$ , A $\flat$ , E $\flat$ , C $^7$ , Gm $^7$ , C $^7$ , F $^7$ , F $^+$ , B $\flat$ , Dm, E $\flat$ , B $\flat$ , G $^7$ , Cm, E $\flat$ m, B $\flat$ , Gm, C $^7$ , Cm $^7$ , F $^7$ , B $\flat$ .

|See the Pyramids a- long the Nile,/   
 |watch the sunrise on a tropic isle,   
 |Just remember, darling, all the while,/ |you belong to me.///   
 |See the market place in old Algiers/,   
 |send me photographs and souvenirs,/   
 |Just remember when a dream appears,/ |you belong to me.///

-----   
 I'll be so a- lone// with- out/ you./ ///   
 Maybe you'll be lone-// some, too// and blue.///   
 -----

|Fly the ocean in a silver plane,/   
 see the jungle when it's wet with rain,/   
 |Just remember 'til you're home again,/ you belong to me.//|

# You Belong To My Heart

185

**♪ = 100**

**c. 1941**

## ***Rhumba***

**Rhumba**

Chords: B $\flat$ 7, E $\flat$  B $\flat$ 6, E $\flat$ , E $\flat$ dim, B $\flat$ 7, Fm, C+, Fm7, B $\flat$ +, E $\flat$ , E $\flat$  Gm, E $\flat$ 6, E $\flat$ , C Edim, B $\flat$ 7, B $\flat$ 7, E $\flat$ , E $\flat$  maj7, Cm, B $\flat$ 7, E $\flat$ , B $\flat$ 6, E $\flat$ , E $\flat$ dim, B $\flat$ 7, Fm, C+, Fm7, B $\flat$ +, E $\flat$ , E $\flat$  Gm, E $\flat$ 6, E $\flat$ , C Edim, B $\flat$ 7, B $\flat$ 7, E $\flat$ , B $\flat$ 7.

(You belong to my) Heart,/// /now and for- ev-/er./ /And our love had its  
Start/// /not long a- go./// ///We were  
Gathering stars while a million guitars played our love/ song/ /// When I  
Said "I love you," ev'ry beat of my heart said it  
too./// /Twas a moment like

**This/// /do you re- mem-/ber/ /And your eyes threw a  
Kiss/// /when they met mine./// //Now we**

**Own all the stars and a million guitars are still play-/ing/ /// Darling,  
You are the song and you'll always belong to my heart./// ///**

# You Make Me Feel So Young

Sinatra classic, c. 1946

*Swing* 4/4

♩ = 140

The musical score is written for a single melodic line in 4/4 time, with a tempo of 140 beats per minute. The key signature has two flats (Bb and Eb). The score consists of ten staves of music. Chords are indicated above the notes. The first staff begins with a treble clef, a key signature of two flats, and a tempo marking of 140. The chords for the first staff are Bb, Cm7, F7, Bb, Fm7, and F7. The second staff has chords Bb, Bb7, Eb, Cm7, Dm7, Gm7, C7, and F7. The third staff has chords Bb, Cm7, F7, Bb, Fm7, and F7. The fourth staff has chords Bb, Bb7, Eb, Cm7, Dm7, Gm7, C7, and F7. The fifth staff has chords Bb7, Bbdim, Bb7, Ebdim, Bb7, Bbdim, Fm7, and Bb7. The sixth staff has chords Ebdim, Gm7, Cm7, C7, and F7. The seventh staff has chords Bb, Cm7, F7, Bb, Fm7, and F7. The eighth staff has chords Bb, Bb+, Ebmaj7, Ebm, Bb, Dm, Fdim, and F7. The ninth staff has chords Bb, Dm, Fdim, F7, D+, D7, and G7. The tenth staff has chords Cm, C7, F7, and Bb. There are triplets marked with a '3' over the notes in the sixth, seventh, eighth, and ninth staves.

Chords: Bb, Cm7, F7, Bb, Fm7, F7, Bb7, Bbdim, Ebdim, Gm7, Cm7, C7, F7, Ebdim, Gm7, Cm7, C7, F7, Bb, Cm7, F7, Bb, Fm7, F7, Bb, Bb+, Ebmaj7, Ebm, Bb, Dm, Fdim, F7, D+, D7, G7, Cm, C7, F7, Bb.

# You Stepped Out Of A Dream

187

1950

*Bossa Nova or hot Rhumba*

$\text{♩} = 120$

$\text{♩} = 140$

Chords: Cmaj7 C6 Cmaj7 C6 Dbmaj7 Db6 Dbmaj7 Db6 Bbm6 Cm G Eb7 Ab Abmaj7 Ab6 A Gm7 C7 Gm7 C7 F D7 Am7 D7 Ab7 G7 Cmaj7 C6 Cmaj7 C6 Dbmaj7 Db6 Dbmaj7 Db6 Bbm6 Cm G Eb7 Gb9 F7 Fm6 Cmaj7 C Dm7 G7 G+ Cmaj7 C6 C

You/// /stepped out of a dream,/// //You are too  
Wonderful/ /to be what you seem./// //Could there be  
Eyes like yours,/ //Could there be Lips like yours,/ //Could there be  
smiles like yours,/ //honest and tru-/// ly?///

-----  
You/// /stepped out of a cloud,/// //I want to  
Take you away/ /away from the crowd./// //And have you  
All/ to my- self,/, a- lone and apart/ //out of a  
Dream/// // safe in my heart./// ///

*4/4, with rhythmic lilt*

♩ = 96

Chord symbols and triplet markings are present throughout the score, including:

- $B\flat$ ,  $Cm^7$ ,  $F^7$ ,  $Dm^7(\flat 5)$ ,  $G^7$ ,  $C^9$ ,  $B\flat^6$ ,  $E\flat$ ,  $E\flat m^6$ ,  $Gm^7$ ,  $F^7$ ,  $Edim$ ,  $F^9$ ,  $B\flat$

# You're Nobody 'Til Somebody Loves You 189

♩ = 100

Dean Martin hit, 1965  
c. 1944

4/4 2-beat

The musical score is written for a single melodic line in treble clef, key of G major (one sharp), and 4/4 time. It consists of eight staves of music. Chord symbols are placed above the notes on each staff. The chords are: G, B7, E7, Am, D9, G, D+, G, Am7, A7, Am7, D7, G, B7, E7, Am, E7, Am, C, Gdim, G, Dm, E7, Am, A7, D7, G. The melody features various note values including quarter, eighth, and half notes, with some notes beamed together. There are also rests and a final double bar line at the end of the eighth staff.

(You're) No-/body till some-/body loves/ you./ ///You're  
No-/body till some-/body Cares./// ///You  
May be king,/ you may possess/ the world/ and its gold,///but  
Gold won't bring/ you happiness when you're/ growing old.///The  
-----  
World/ still is the same/ you'll never change/ it,/ ///as  
Sure/ as the stars/shine a- bove./// ///You're  
No-/body till some-/body loves/// you,/// so  
Find yourself some- body/to love./// ///

Isle Of Capri

♩ = 112  
Swing, Tango or Cha Cha

Orig. Tango; jazz ver. Wingy Manone; c. 1934

♩ = 152

('Twas on the) Isle of Capris that I found her, beneath the  
 shade of an old walnut tree/ oh I can  
 still see the flowers blooming 'round her| when we  
 met on the Isle of Ca- pris.// She was as  
 Sweet as a rose at the dawning, but somehow  
 fate hadn't sent her for me./ And tho' I  
 Sailed with the tide in the morning.| still my  
 heart's on the Isle of Ca- pris.//  
 Summertime was nearly over,/| blue Italian sky a- bove.///  
 I said "Lady, I'm a rover,/|  
 can you spare a sweet word of love./She whispered  
 Softly "It's best not to linger, and then as  
 I kissed her hand I could see,/ she wore a  
 Plain golden ring on her finger. 'Twas good-  
 bye on the Isle of Ca- pris.//|



### Anne Murray hit, 1980

A musical score for a song, featuring four staves of music. The notation includes various chords (Bb, Bb7, Eb, F7, Cm7) and melodic lines with notes, rests, and accidentals. The score is presented in a standard musical notation style with a key signature of two flats.

The first system of musical notation consists of four staves. The first staff has a Bb key signature and a 7/8 time signature. The second staff has a Bb key signature and a 7/8 time signature. The third staff has a Bb key signature and a 7/8 time signature. The fourth staff has a Bb key signature and a 7/8 time signature. The notation includes various chords and melodic lines.

**Chorus:** I have this dance/ for the rest of my life./ Would  
You be my partner// ev'-/ ry night?//  
When we're to- gether it feels/ so right./ Could  
I have this dance/ for the rest of my life.// /I'll

Crazy

C&amp;W syncopated 2-beat

Patsy Cline, 1961;  
c. Willie Nelson

♩ = 88

**ENDING: Repeat Line, Ritard last 2 bars.**

Crazy,/// crazy for feelin' so lonely/// |||I'm  
 Crazy,/// crazy for feelin' so blue./// |||  
 I know// you'd love me as long as you wanted,/// ||and then  
 Someday// you'd leave me for somebody new./// |||

-----  
 Worry,/// why do I let myself worry/// |||  
 Wond'rin'/// what in the world did I do./// |||

-----  
 Crazy,/// for thinkin' that my love could hold you/// |||I'm  
 Crazy for tryin', crazy for cryin' and I'm crazy for lovin' you.//|

# On the Road Again

193

Country 2-beat

Willie Nelson hit, 1980

Rhythm Vamp

F

4/4

F

A7

Gm

Bb

C9

1. F

2. F

Bb

F

Bb

F

C7

F

A7

Gm

Bb

C9

F

Ending

Bb

C9

F

## Take Me Home Country Roads

Sheet music in A. Put in G for benefit of horns

John Denver hit, 1971

Country 2-beat

♩ = 160

Verse

Musical notation for the Verse of "Take Me Home Country Roads". The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked as ♩ = 160. The verse consists of 16 measures. The melody is written on a single staff. Chord symbols are placed above the staff: G, Em, D, D, C, G, Em, C, G. The melody starts with a repeat sign over the first two measures.

Chorus

Musical notation for the Chorus of "Take Me Home Country Roads". The key signature is one sharp (F#), and the time signature is 4/4. The chorus consists of 16 measures. The melody is written on a single staff. Chord symbols are placed above the staff: G, D, Em, C, G, D, C, G. The melody features a bridge with two endings, marked 1. and 2., leading to a double bar line.

Bridge

Musical notation for the Bridge of "Take Me Home Country Roads". The key signature is one sharp (F#), and the time signature is 4/4. The bridge consists of 16 measures. The melody is written on a single staff. Chord symbols are placed above the staff: D7, G, C, G, D7, Em, F, C, G, D7, D, D7. The melody features a bridge with two endings, marked 1. and 2., leading to a double bar line.

# Clancy Lowered the Boom!

Ir-1

March beat

Verse ♩ = 183

Musical notation for the Verse section, consisting of four staves. The key signature has one flat (Bb) and the time signature is 6/8. The melody is written on the first staff, and the accompaniment is on the subsequent staves. Chords are indicated above the notes: F, C7, F, C7, F, F, Dm7, G7, C7, F, Cdim, C7, F.

Chorus

Musical notation for the Chorus section, consisting of five staves. The key signature has one flat (Bb) and the time signature is 6/8. The melody is written on the first staff, and the accompaniment is on the subsequent staves. Chords are indicated above the notes: Bb, F, Gdim, Gm7, C7, F, Bb, F, Gdim, Gm7, C7, F, Gm7, C7, F, C7, F, Gdim, Gm7, C7, F.

(Now) Clancy was a peaceful man, if you know what I mean, // the  
Cops picked up the pieces after Clancy left the scene. // He  
Never looked for trouble, that's a fact you can as- sume, // But  
Nevertheless when trouble would press,  
Clancy lowered the boom. / Oh that

-----  
Clancy // Oh that Clan- / cy. / // When  
Ever they got his Irish up, / Clancy lowered the boom. Oh that  
Clancy // Oh that Clan- / cy. / // When  
Ever they got his Irish up, / Clancy lowered the boom, / boom, /  
boom, / boom, / boom, / Clancy lowered the Boom! //

Danny Boy (Londonderry Aire)

♩ = 96

Chord progression for the first staff: (C9 F C9) F / / C9 | F Gm7 Am7 F9 | Gm7 Bb / / / Bbm6 F C9

Chord progression for the second staff: Am7 / / Gm7 | Am7 F G9 Bbm6 | C9 / / / / F C9

Chord progression for the third staff: F / / C9 | F Gm7 Am7 F9 | Gm7 Bb / / / Fo Bb Bbm6

Chord progression for the fourth staff: F / / Bbm6 | G9 / Gm7 Go | F / / / / Am7 Gm7 Go

Chord progression for the fifth staff: F / / / / Bb / Am7 Bb | Am7 C7-9 F / / / Am7 Gm7 Go

Chord progression for the sixth staff: Dm / / Dm7 | Do Co Am7 Co | Gm7 / / Bbm / / C7 / /

Chord progression for the seventh staff: F / F+ A7 | Bb / / Db9 | Am7 C7-9 Dm7 F9 | Bb Do Gm7 Bbm6

Chord progression for the eighth staff: F Gm7 Am7 Ebm9 | Gm7 / Bb C7 | F / / / / - - -

Chord progression for the ninth staff: F Bb C7 F

**BOXED CHORDS** are the **GLENN MILLER** chords. Use them on swing gigs, or solos. Best to use the regular chords for vocals.

# Dear Old Donegal

Ir-3

♩ = 161

The musical score for "Dear Old Donegal" is presented in 6/8 time, with a tempo marking of ♩ = 161. The key signature is one sharp (F#), and the time signature is 6/8. The score consists of 12 staves, each containing a melodic line and corresponding chords. The chords are labeled as follows:

- Staff 1: G, C, G
- Staff 2: C, G, A7, D7
- Staff 3: G, C, G
- Staff 4: C, G, A7, D7, G
- Staff 5: C, G, D7, G
- Staff 6: Bm, C, Bm, A7, D7
- Staff 7: G, C, G
- Staff 8: C, G, A7, D7, G
- Staff 9: G, C, G
- Staff 10: C, G, A7, D7
- Staff 11: G, C, G
- Staff 12: C, G, A7, D7, G

The melodic lines are written in treble clef and feature a variety of note values, including eighth and sixteenth notes, as well as rests. The chords are placed above the notes they accompany, providing a clear guide for harmonic accompaniment.

[illegible]

(If you) Ever go across the sea to Ireland, then  
 maybe at the closing of your day, you will  
 sit and watch the moon rise over Cladagh, and  
 see the sun go down on Galway Bay. Just to  
 hear again the ripple of the trout stream, the  
 women in the meadows making hay, and to  
 sit beside a turf fire in the cabin, and  
 watch the barefoot gossoms at their play. For the  
 breezes blowing o'er the seas from Ireland, are  
 perfum'd by the heather as they blow, and the  
 women in the uplands diglin' prates/ speak a  
 language that the strangers do not know. For the  
 strangers came and tried to teach us their way.  
 They  
 scorned us just for being what we are, but they  
 might as well go chasing after moonbeams, or  
 light a penny candle from a star. And if  
 3. There is going to be a life here- after, and  
 somehow I am sure there's going to be, I will  
 ask my God to let me make my heaven in  
 that dear land across the Irish Sea.



# Harrigan

Ir-5

c. George M. Cohan

*quare Sing-along*

♩ = 124

G E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G

G D<sup>7</sup> G D<sup>7</sup>

G E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> B<sup>7</sup> G

G C G ⊕ D<sup>7</sup> G

⊕ Coda G D<sup>7</sup> G D<sup>7</sup> G

H-/ A-/ double R-/ G-A-N spells Harrigan.//  
Proud of all the Irish blood that's in me./|  
divil of a man can say a word a- gin me.||  
H-/ A-/ double R-/ G-A-N spells Harrigan, you  
See,// is a name that a shame never has been connected with  
Harrigan,| that's me.|||

H-/ A-/ double R-/ G-A-N spells Harrigan.//  
Proud of all the Irish blood that's in me./|  
divil of a man can say a word a- gin me.||  
H-/ A-/ double R-/ G-A-N spells Harrigan, you  
See,// is a name that a shame never has been connected with  
Harrigan, Mulligan, Harrigan, Mulligan, Harrigan,| that's me.|||

## How Are Things In Glocca Morra

1946


The musical score is written for a single melodic line in G major, 4/4 time. It consists of 96 measures. The key signature has one sharp (F#). The score is divided into two systems of five staves each. The first system contains measures 1-20, and the second system contains measures 21-96. The melody is characterized by a mix of eighth and sixteenth notes, often beamed together. Chord symbols are placed below the staff at various intervals: Gm7, F, Bb, C7, A7, and D7(9). The piece concludes with a double bar line at the end of the 96th measure.

(How are things in Glocca) Mora? // Is that little brook still  
 leaping there? // Does it still run down to  
 Donnycove? // through Kellybegs, Kil-  
 kerry and Kildare? // How are things in Glocca  
 Mora? // Is that willow tree still  
 weeping there? // Does that laddie (lassie) with the  
 Twinklin' eye/ come whistlin' (smilin') by/ and  
 he (she) walk away, sad and dreamy there/ not to  
 See me there? // So I

Ask each weepin' willow/ and each brook along the way. // And each  
 Lad (lass) that comes a- whistlin' (laughin') toora- lay. // How  
 Things in Glocca Mora this fine day. //

# I'll Take You Home Again Kathleen

Ir-7

The image shows the musical notation for the song 'I'll Take You Home Again Kathleen'. It is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked as 88. The notation consists of six staves of music. Above the staves, the following chords are indicated: F, C7, Fdim, F, C9, F, F, C7, Fdim, F, C, G7, C, C7, F, C9, F, Dm, Bb, Dm, G7, C, C7, F, C7, Fdim, F, C9, F, F7, Bb, Fdim, F, C7, F. The melody is written in treble clef.

1. (I'll) Take you home again Kath- leen, // A- cross the ocean wild and wide. // To Where your heart has ever been, // since first you were my bonny bride. // The Roses all have left your cheek, // I've watched them fade away and die. // Your Voice is sad when e'er you speak // and tears bedim your loving eye. // Oh  
**Chorus:**

I will take you back, Kath- leen, // to where your heart will feel nno pain. // And When the fields are fresh and green, // I'll take you to your home a- gain. //

2. (I) Know you love me Kathleen dear, // Your heart was ever fond and true. // Always feel when you are near, // that life holds nothing dear but you. // The Smiles that once you gave to me, // scarcely ever see them now. // Though Many, many times I see, // A darking shadow on your brow. // Oh (Chorus)

3. (To) That dear home beyond the see, // My Kathleen shall again re- turn. // And When thy old friends welcome thee, // Thy loving heart will cease to yearn, // Where Laughs the little silver stream, // be- side your mother's humble cot. // And Brightest rays of sunshine gleam, // there all your grief will be for- got. // Oh (Chorus)

# Ir-8

## Irish Washerwoman

Jig ♩ = 171

**A**

Section A consists of four staves of music in 6/8 time. The key signature has one flat (B-flat). The melody is written in treble clef. Chords are indicated above the staff: F (first staff), C7 (second staff), F (third staff), C7 (fourth staff), F (fifth staff), C7 (sixth staff), F (seventh staff), and C7 (eighth staff). The melody is a continuous eighth-note pattern.

**B**

Section B consists of four staves of music in 6/8 time. The key signature has one flat (B-flat). The melody is written in treble clef. Chords are indicated above the staff: Bb (first staff), F (second staff), Bb (third staff), F (fourth staff), Bb (fifth staff), C7 (sixth staff), F (seventh staff), and C7 (eighth staff). The melody is a continuous eighth-note pattern.

**Routine: A B A**

# It's A Great Day For the Irish

Ir-9

Square 2-beat

= 180

The musical score consists of ten staves of music in 4/4 time. The tempo is marked as 180 beats per minute. The key signature is one flat (B-flat). The chords used throughout the piece are: C, Cdim, G7, Dm7, G+, C, Cmaj7, C6, G+, C, Gdim, Dm7, G7, Dm7, G7, C, D7, G7, C, Cdim, G7, Dm7, G+, C, C7, F, E7, Am, D7, D7(b5), C, Dm7, G7, and C. The melody is written in a single line on a treble clef staff, with various note values including quarter, eighth, and half notes, as well as rests and ties.

(It's a) Great/ day/ //for the I-/rish/ //It's a  
Great/ day/ // for/ fair!/// //The  
Sidewalks of New York are thick with blarney,// ///For  
Shure you'd think New York was Old Kil- lar-ney!// // It's a  
-----  
Great/ day/ //for the sham-/rock/ //for the  
Flags/ in/ full/ ar-/ ray/// //We're  
Feeling so in- spirish, shure be- cause for all the Irish, It's a  
Great,/// great/// day!/// ///

Jig ♩ = 183

**Verse**
**Chorus**
**Trio**

**ROUTINE: VERSE 1, CHORUS, TRIO, V 2, C, TRIO, V 3, 4, C, TRIO**  
 (out on CHORUS or trio)

# Molly Malone

Ir-11

Slow waltz

**Verse**

**Chorus**

1. (In) Dublin's fair city where the girls are so pretty, I  
First set my eyes on sweet Molly Ma- lone./As she  
Pushed her wheel- barrow, through  
streets broad and narrow, crying  
"Cockles and mussels, a- live, alive, oh."/ A-

**Chorus:** Live/ alive o/ a- live/ alive O/ crying  
"Cockles and mussels, a- live, alive, oh."/ She

2. Was a fish- monger, but sure 'twas no wonder, for  
So were her father and mother be- fore./And they  
Each wheeled their barrow, through  
streets broad and narrow, crying  
"Cockles and mussels, a- live, alive, oh."/ A

3. Died of a fever, and no one could save her, And  
That was the end of sweet Molly Ma- lone./ But her  
Ghost wheels her barrow, through  
streets broad and narrow, crying  
"Cockles and mussels, a- live, alive, oh."/ A-

*Faster than American Waltz*

♩ = 122

The musical score is written on a single treble clef staff in 3/4 time. It consists of 12 measures, grouped into four sets of three. The melody is primarily composed of eighth and quarter notes, with some measures featuring a half note. Chords are indicated above the staff: C, Fm, C, C7, F, G7, C, Gdim, G7, C, D7, G7, C, Fm, C, C7, F, G7, C, Gdim, G7, C, D7, G7, C. The score includes various musical notations such as beams, slurs, and a repeat sign at the end.

(My) Wild// I-/rish rose,// //the  
 Sweet-/est flow'r/ that grows.// //You may  
 Search ev'ry- where,/ but none can com- pare/ with my  
 Wild// I-/rish rose.// //My

-----  
 Wild// I-/rish rose,// //the  
 Dearest/ flow'r/ that grows.// //And some  
 Day for my sake,/ she may let me take/ the  
 Bloom from my wild Irish rose.// //



# Peg Of My Heart

Ir-13

*Lilting 2-beat or 4/4*

♩ = 96

B $\flat$  C7

F9 B $\flat$  F7

B $\flat$  C7

F9 B $\flat$

Peg of my heart,/ / I love you, don't let us part/ / I love you,  
I always knew,/ it would be you,  
since I heard your lilting laughter It's your Irish heart I'm after.  
Peg of my heart,/ / your glances make my year say,/ / How's chances,  
Come, be my own,/ come make your home in my heart./// ///

# Ir-14

Slow waltz ♩ = 98

## Rose of Tralee

**A**

**B**

A. (The) Pale moon was rising a- bove the green mountain, the  
Sun was de- clining be- neath the blue sea./ When I  
Strayed with my love to the pure crystal fountain that  
Stands in the beautiful vale of Tra- lee/ she was

B. Lovely and fair/ as the rose of the summer, yet  
'Twas not her beauty a- lone that won me,/ Oh  
No was the truth in her eye ever dawning that  
Made me love Mary, the Rose of Tra- lee./ The

A. Cool shades of ev'ning their mantle were spreading, and  
Mary all smiling was list'ning to me./ The  
Moon thru' the valley her pale rays was shedding, when  
I won the heart of the Rose of Tra- lee./ Though (To B)

# Sweet Rosie O'Grady

Ir-15

*Fast Waltz--Viennese*

**= 182**

**B $\flat$  F $7$  B $\flat$  F $7$  B $\flat$  F $7$  Gm D $7$  Gm C $7$  C $7$  F $7$  B $\flat$  F $7$  B $\flat$  F $7$  B $\flat$  F $7$  B $\flat$  E $\flat 7$  D $7$  E $\flat$  C $7$  B $\flat$ dim B $\flat$  Gm C $7$  F $7$  B $\flat$**

Sweet// Rosie O' Gra-// dy//  
My// dear little Rose// ||  
She's// my steady la-// dy,//  
Most// ev'ryone knows.// ||

-----  
And// when we are mar-// ried,//  
How// happy we'll be.// ||  
I love sweet Rosie O' Gra-// dy, and  
Rosie O' Grady loves me.// ||

## Ir-16

# Too-ra-loo-ra-loo-ra (That's An Irish Lullaby)

4/4, gently ♩ = 92

1913

## Verse

Musical notation for the Verse, 4/4 time, 92 bpm. The melody is written on a single staff. Chords are indicated above the notes: C, Am, G, G7, C, D7, G7, C, Am, C, F, C, D7, G+.

## Chorus

Musical notation for the Chorus, 4/4 time, 92 bpm. The melody is written on a single staff. Chords are indicated above the notes: C, F, Cdim, C, F, C, D7, G7, G+, C, F, Cdim, C, F, C, D7, Fm, C.

## Verse:

Over in Kil- larney, // many years a- go, // me  
 Mither sang a song to me in tones so sweet and low. / Just a  
 Simple little ditty in her good ould Irish way, / and I'd  
 Give the world if she could sing that song to me this day. ///

## Chorus:

Too-ra-loo-ra- loo-ral, // Too-ra-loo-ra- li, ///  
 Too-ra-loo-ra- loo-ral, // hush now don't you cry. ///  
 Too-ra-loo-ra- loo-ral, // Too-ra-loo-ra- li, ///  
 Too-ra-loo-ra- loo-ral, that's an Irish lulla- by. ///

# Wearing Of the Green

Ir-17

Square 2-beat or 4/4

The musical score is written on eight staves in G minor (one flat). The tempo is marked as 156. The time signature is 4/4. The melody is composed of eighth and quarter notes. Chords are indicated above the staff: F, Gm, C7, Bb, F, Bb, F, F, Gm, C7, Bb, F, Dm, Am, Dm, C, Dm, Am, Bb, C7, F, Gm, C7, Bb, F, Bbm, F.

(Oh/) Paddy dear, and did you hear the news that's goin' round, // the  
Shamrock is by law for bid to grow on Irish ground. // No  
Man Saint Patrick's Day shall keep, his color can't be seen, // For  
There's a cruel/ law against the wearin' o' the green. //

-----  
Met with Napper Tandy and he took me by the hand, // Said  
He "How is old Ire-/land and how/ does she stand? // She's the

-----  
Most distressful country/ that ever could be seen, // For they're  
Hanging men and women for the wearing of the green. //

*Moderate waltz, not slow*

♩ = 140

The musical score is written for a single melodic line in treble clef, 3/4 time. It consists of 16 measures. The key signature has one flat (B-flat). The tempo is marked 'Moderate waltz, not slow' with a quarter note equal to 140 beats. Chord symbols are placed above the staff at various points: C, C7, F, C, F, C, A7, D7, G7, C, C7, F, C, F, Cdim, C, A7, D7, G7, C. The melody features a mix of eighth and quarter notes, with some measures containing beamed eighth notes and others with half notes. The piece ends with a double bar line and repeat dots.

(When I-rish eyes/ are smiling,/ /sure it's  
 Like/ a morn/ in Spring.// /In the  
 Lilt/ of I-rish laughtor/ /you can  
 Hear/ the An-gels sing.// // When

-----  
 I-rish hearts/ are happy/ /all the  
 World/ seems bright/ and gay.// /and when  
 I-rish eyes/ are smil-// ing, sure they  
 Steal/ your heart/ a- way.// |||

# Al Di La

It-1

Slow ballad ♩ = 76 ♩ = 92  
Intro (Vocalist goes "la la la...")

Emilio Pericoli hit, 1962;  
Ray Charles Singers, 1964

**Intro**

B♭ Gm7 Cm7 F7

B♭ Gm7 Cm7 F7 B♭

**Chorus**

B♭ Dm Cm7 F7

B♭ Dm Cm7 F7

E♭ E♭m6 B♭ C9 E♭dim

B♭ D♭dim Cm7 F7 B♭ Bdim Cm7 F7

B♭ Dm Cm7 F7

B♭ Dm Cm7 F7

E♭ E♭m6 B♭ Gm

C9 Cm7 F7(♭9) B♭

**Ending: play Intro**

# It-2

## A Nema E Core (With All My Heart and Soul)

*Lifting 2-beat*

♩ = 104

The musical score is written for a single melodic line in treble clef, key of G major (one sharp), and 4/4 time. It consists of eight staves of music. The tempo is marked as 104 beats per minute. The score includes various chords and melodic lines with triplets. The chords are: G, Gdim, Am, Am7, C+, D7, D+, B7, Em, A7, D7, G, Gdim, Am, Am7, C+, Am7, D7, G, E7, Am, Cm, G, Am7, D7, G. The melodic lines are written in a simple, accessible style, with many notes beamed together in groups of three (triplets). The score ends with a double bar line and a repeat sign.

(My) Life I'd give for you,/ Anema-e co-/re,/ ///  
 Only live for you,/ Anema-e co-/re,/ ///  
 Have but one de- sire/ and it's to love/ you/ //with all my  
 Heart,/ with all my soul,/ my whole life through.// From  
 -----  
 Stars I'll make your crown/ and kneel be- fore/ you./ ///  
 Pray you'll take my hand,/ for I a- dore/// you.///  
 Open up the doors/ leading to heav-/en/ /// A  
 Heaven mine and yours,/ anema-e cor-e.// ///



# Arrivederci Roma

It-3

4/4 ballad, or  
slow Rhumba

1954

**♩ = 118**

Chords: G, Cm, D7, G, G, B7, C, E7, Am, D7, Cm, D7, G, Am7, D7, G, Cm, D7, G, G, B7, C, E7, Am, D7, Am7, D7, G.

(Ar-) Ri-//ve- der-//ci Roma./// ///Good-  
Bye,// good- bye// to Rome./// //City of a  
Millionmoonlit places, city of a  
million warm em- braces, where I found the  
One of all the faces far from home./// //| Ar-

-----  
Ri-//ve- der-//ci Roma./// ///It's  
Time//for us//to part./// //Save the wedding  
Bells for my re- turning, keep my lover's  
arms out-stretched and yearning. Please be sure the  
Flame of love keeps burning in her heart./// ///

# Buona Sera

Traditional last dance: guests dance in a circle around the couple.

Sheet music not found, so the melody and phrasing are derived by slowing down Prima and Dean Martin record versions.

c. De Rose, Sigman, 1950

4/4 2-beat

♩ = 116

The sheet music for "Buona Sera" is written in 4/4 2-beat time with a tempo of 116 beats per minute. The key signature has two flats (B-flat and E-flat). The melody is presented on a single staff with various chords indicated above the notes. The chords include B-flat, B-flat 6, B-flat 7, E-flat, E-flat minor, F 7, F 9, C minor 7, B-flat diminished, and F diminished. The melody features several triplet markings and a final cadence. The piece is a traditional last dance where guests dance in a circle around the couple.

**14-5**

96 =

**Ending: repeat line, extend last 2 bars**

**Ending: I'll be your love till the end// of// time// !!**

## It-6

Come Back To Sorrento*Slow waltz*

♩ = 100

The musical score is written for a single melodic line in treble clef, 3/4 time. The key signature has two flats (B-flat and E-flat). The tempo is marked as 'Slow waltz' with a quarter note equal to 100 beats per minute. The score consists of eight staves of music. Chord symbols are placed above the notes: Cm, Fm, Cm, A♭, Fm, Cm, Fm, Cm, C, Dm7, G7, C6, C, Am, Dm, G7, G+, C, C, Dm7, E7, Am, A♭, Fm, C, Fm, G7, C, C, Dm7, G7, C, Fm, Cm, G7, C.

Playing gently o'er the water,  
 soft winds murmur low, "Re- member,"/  
 And, enchanted, I lie dreaming,/ sighing, longing, dear for you.//  
 Scent of fragrant orange blossoms,  
 wafted up from sheltered gardens;/  
 Their sweet perfume, so nos- talgic,  
 saddens and disturbs my heart.//  
 For you said goodbye, we parted,  
 left me lone and broken- hearted.//  
 Torn and shattered is love's image,  
 how much more can I en- dure!//

-----  
 Harken to my plea,// come back to me my darling,  
 Back to Sor- en-/to And love re- new.//

**It-7**

**♩ = 88**

The musical score for "The Girl on the Train" by Rachel Watson is presented in a single system with ten staves. The tempo is marked as quarter note = 88. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score includes various chords and triplets, with some measures containing a '4' indicating a four-measure rest or a specific rhythmic pattern. The chords are labeled as follows:

- Staff 1: Bb, Gm, Cm7
- Staff 2: F7, F+, Bb, 4 Dm7(b5), G7
- Staff 3: Cm, Gm, C7, Cm7, F7
- Staff 4: Bb, Gm, Cm7
- Staff 5: F7, F+, Fm, G7, 4 Cm, D7
- Staff 6: Gm, C7, Bb, Cm7, F7, 1. Bb, F7
- Staff 7: 2. Bb, Cm, D7, Gm, C7
- Staff 8: Bb, Gm, Cm7, F7, Bb
- Staff 9: (continuation of the previous staff)

**First time, for the first time, I can thrill.//For the  
First time, I love you and always will,// You're the  
First one, yes the first one, you're my one and only one. For the  
First time, for the first time, I'm in love.//**

||| |||For the First time,|| for the First time,||I'm in love.!!! |||

*Tarantella beat*

1953

♩ = 198

Chords: C, G7, G7, C, C, G7, G7, C

(Eh, cum-) pa-/ri/ |ci vo' su- na-/ri/ / Chi si  
 So-/na?/ |'u frisca- let-/ tu./ |E comu si  
 So-/na/ |'u frisca- let-/ tu?/ |(whistle) 'u frisca-  
 le-tt'e. Tipiti tipiti- ta./// //

# Funiculi, Funicula

It-9

*Tarantella beat*

$\text{♩} = 191$  **A**

**B**

**C**

It-10

# Godfather Love Theme (Speak Softly Love)

4/4, *floridly*

♩ = 108

This musical score is for the 'Godfather Love Theme' (also known as 'Speak Softly Love'). It is written for a single melodic line in 4/4 time, with a tempo of 108 beats per minute. The key signature is C minor, indicated by three flats (Bb, Eb, Fb). The score consists of 12 staves of music, each with a key signature of C minor. The melody is characterized by a slow, 'floridly' style, with many half notes and full notes, often tied across measures. Chord symbols are placed above the staff, indicating the harmonic accompaniment. The chords include Cm, Fm, G7(b9), G+, Bb7, Eb, D7, and G7. A 'Coda' section is marked at the end of the score, consisting of the final two staves. The score is written in a single system, with the melody and chords aligned vertically.

Chord symbols: Cm, Fm, G7(b9), G+, Bb7, Eb, D7, G7, Cm, Fm, Cm, Fm, Cm, Fm, Cm, G7(b9), G+, Cm.

Coda



# Godfather Waltz

It-11

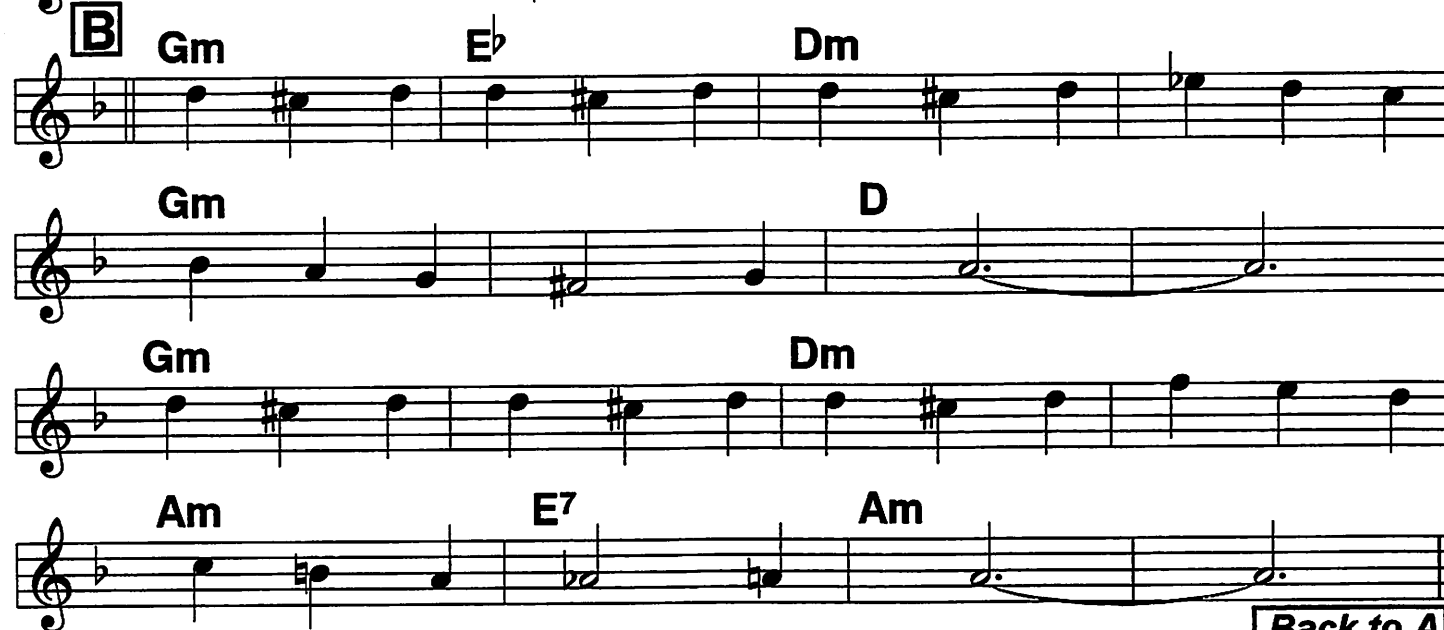
♩ = 118

**A**



Section A of the Godfather Waltz is an 8-measure phrase in 3/4 time, starting with a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. The chords are: Dm (measures 1-2), Gm (measures 3-4), Dm (measures 5-6), and A7 (measures 7-8). The melody consists of eighth and quarter notes, with a final half-note chord.

**B**



Section B of the Godfather Waltz is an 8-measure phrase in 3/4 time, starting with a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. The chords are: Gm (measures 1-2), E<sup>b</sup> (measures 3-4), Dm (measures 5-6), and Am (measures 7-8). The melody consists of eighth and quarter notes, with a final half-note chord.

**Back to A**

**Routine: A B A each X**

# It-12

## Mala Femina

Smooth 4/4

♩ = 112

B $\flat$  B $\flat$  maj<sup>7</sup> B $\flat$ <sup>6</sup> G<sup>7</sup> C $m$  F<sup>9</sup> F<sup>7</sup> F<sup>+</sup> B $\flat$  B $\dim$  C $m$ <sup>7</sup> F<sup>7</sup> B $\flat$  B $\flat$  maj<sup>7</sup> B $\flat$ <sup>6</sup> B $\flat$  maj<sup>7</sup> E $\flat$  m<sup>6</sup> B $\flat$  C<sup>7</sup> F<sup>7</sup>  $\text{— } 3 \text{—}$  B $\flat$

Yes you are/ /an angel with a devil's heart/ /your lies have torn my  
Soul apart,/ /for you just can't be true./// ///|

Yes you are,/ an angel who has  
lost her way./ /You gave your heart and  
Let it stray, /knowing I still loved you./// ///|

-----  
In despair/ /I cling to what was never there,/ /a love I thought was  
Mine alone/ /to share my whole life through./// ///|

Yes you are/ /an angel with a devil's heart/ /and I am just a  
Fool/ who's/ /still in love with you./// ///|

# Non Dimenticar

It-13

As square 4/4, ♩ = 88

Watch Phrasing & held notes in bars 1-2 of lines 2, 4 -- Vocalists may cut long notes short.

1952

Lilting,  
almost shuffle

♩ = 72

Non dimenticar means don't forget you are my dar-/ling/ //Don't forget to Be/// //all you mean to me./// ///|

Don dimenticar my love is like a star, my dar-/ling// //shining bright and Clear/// //just because you're here./// || Please do not for-

Get/ that our lips have met/ and I've held you tight,/ dear./ //Was it dreams a Go/ my heart felt this glow, or only just to- night,/ dear?/ ///|

Non dimenticar, al- though you travel far, my dar-/ling./ //It's my heart you Own,/ so I'll wait a- lone,/ Non dimenti- car./// ///|

# It-14

## O Sole Mio (It's Now Or Never)

**A** ♩ = 112

**B**

**To A**

**Routine: A B A each X**

**A: (When I first) Saw you, // /with your smile so  
tender, // |my heart was  
Captured // /my soul sur- rendered. // |I've spent a  
Lifetime // /waiting for the right time. // |Now that you're  
Near the time is here // at last. /// /Just like a**

**Willow, // /we would cry an ocean, // |if we lost  
True love // /and sweet de- votion. // |Your lips ex-  
Cite me. // /Let your arms in- vite me, // |For who knows  
When we'll meet a- gain // this way. /// /It's now or**

**Never, /// /come hold me tight. /// |Kiss me my  
Darlin', /// /be mine to- night. /// ||To-  
Morrow // /will be too late /// /It's now or  
Never, /// /my love won't wait. /// |||**

# Oh Marie

It-15

Louis Prima version: originally 6/8. Melody approximate.

Hot shuffle

$\text{♩} = 172 \quad \text{♩} = 184$

Chords: C, C<sup>6</sup>, G<sup>9</sup>, G<sup>7</sup>, G<sup>7</sup>, C, C, A<sup>7</sup>, Dm, Dm, Fm, C, Cdim, C, G<sup>7</sup>, C

(Oh Ma-) Rie,/// //oh Ma- rie/// ///there  
is/ no one but you,/ dear, for me./// ///|  
My/// heart's// re- peat-ing// /each word  
You can hear in it's beat-ing.// //Oh Ma-

-----  
Rie,/// //oh Ma- rie/// ///fairest  
Flow-/er in all/ Ital- y./// ///|  
/// //beg of thee///, //hear my  
Plea,/// //Oh Ma- Rie./// ///|

# It-16

## Return To Me (Ritorna-a Me)

Dean Martin hit  
c. Carmen Lombardo,  
1957

*Light 4/4; good as slow rhumba*

108

(Return to) Me/// /Oh my dear I'm so lone-ly// ///Hurry  
Back, hurry back, oh my love hurry back I am yours./// /Return to  
Me./// /For my heart wants you only/// ///Hurry  
Home, hurry home, won't you please hurry home to my heart./// //|My  
-----  
Darling,// /if I hurt you I'm sorry/// ///for-  
Give me/// /and please say you are mine!/// /Return to  
-----  
Me/// /please come back, bella mia.// ///Hurry  
Back hurry home to my arms, to my lips, and my heart./// /|||

# Santa Lucia

It-17

Important Swedish  
Christmas tune

*Moderate Waltz*

♩ = 100

The musical score is written for a single melodic line in treble clef, 3/4 time. The key signature has two flats (Bb and Eb). The tempo is marked as 'Moderate Waltz' with a quarter note equal to 100 beats. The score consists of nine staves. The melody is characterized by a simple, repetitive pattern of eighth and quarter notes. Chords are indicated above the staff: Bb, Cm, F7, and Bb. The piece ends with a double bar line.

Chords: B $\flat$ , Cm, F7, B $\flat$

# It-18

## Tarantella

Traditional WEDDING dance. You have to play it if there are older adults present

♩ = 189 ♩ = 195

**A**

**B**

**C**

**D**

**To the TOP till they (you) drop!!**

**End on A. Audience may really get into it and keep going. When they're obviously slowing down, increase tempo a bit at each strain, get frenzied on final A. If mostly older folks, don't let it go on indefinitely...**





# Volare (Nel Blu Dipinto Di Blu)

Domenico Modugno,  
Dean Martin, 1958

**Chorus** Solid 4/4 ♩ = 142

Musical score for the Chorus of "Volare" (Solid 4/4, ♩ = 142). The score consists of six staves of music. The key signature is B-flat major (two flats). The melody is written in treble clef. The accompaniment is written in bass clef. The chords are indicated above the notes. The melody features many triplets. The chords are: G7(b9) Cm7, G7(b9) Cm7, F7 4 Bb, F7 3 Gm, Cm7 F9 3 Bb, Cm7 F9 3 Bb, Gm 3 Gm7 3 Gm6 3 Dm 3 A+ 3 Dm7, D7 3 Cm 3 D7 3 G Ebb Gm, Ebm 3 Bb+ 3 Ebm 3 Ab7 3 Db F7 G7(b9), Cm7 G7(b9) Cm7 F7 4 Bb F7 3 Gm, Cm7 F9 3 Bb, Cm7 F9 3 Bb.

**Verse**

Musical score for the Verse of "Volare". The score consists of four staves of music. The key signature is B-flat major (two flats). The melody is written in treble clef. The accompaniment is written in bass clef. The chords are indicated above the notes. The melody features many triplets. The chords are: Bb 3 Bdim 3 Cm Cm7 F7(b9) F7, Cm7 3 F7 3 Bb, Bb 3 Bbdim 3 Cm, C7 3 Cm7 3 C7 3 Cm7.

# Bar Mitzvah Song (A Gift For Today)

J-1

♩ = 114

The musical score is written for a single melodic line in 3/4 time, with a tempo of 114 beats per minute. The key signature has one flat (Bb). The score is organized into 10 staves, each containing a melodic line and corresponding chord symbols. The chords are as follows:

- Staff 1: Dm, A+, Dm7, Dm6
- Staff 2: Bb, Dm, Gm6, Dm
- Staff 3: Gm6, A7, Dm
- Staff 4: E7, A7, Dm
- Staff 5: Gm9, C7, Fmaj7, F6
- Staff 6: Gm7, C7, F, A7
- Staff 7: Dm, A+, Dm7, Dm6
- Staff 8: Bb, Dm, C7, F
- Staff 9: A+, A7, D9
- Staff 10: A+, A7, Dm

# J-2

## Bashana Haba-a

*Lively 2-beat Circle dance*

♩ = 246

The musical score consists of eight staves of music. The key signature has three flats (Bb, Eb, Ab). The time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: Fm, Db, Eb, Ab, Bbm, C7, Fm, F7, Bbm, Eb7, Ab, Fm, Bbm, C7, Fm, Bbm, Eb7, Ab, Fm, Bbm, C7, Fm. The melody includes various note values, including eighth and sixteenth notes, and rests. The piece ends with a double bar line.

(Basha-) Na/ haba- a// ne- shev al hamir- peset v'nis-  
 Por/ tsipo- rim/ nod'- dot/// //y'la-  
 Dim/ bachuf- sha// y' sachaku to- feset ben ha-  
 Bayit u- ven/ ha-sa- dot/// //od tir-

-----  
 E/ od tir- e/ kama tov/ yi/ ye/ basha-  
 Na/ basha- na/ ha-ba- a/// //od tir-  
 E/ od tir- e/ kama tov/ yi/ ye/ basha-  
 Na/ basha- na/ haba a./// //|||

# Bei Mir Bist Du Schoen

J-3

♩ = 192

Hard 2-beat or Hora ♩ = 216

Goodman Q., Andrews  
Sisterws, 1937

## Chorus

Musical score for the Chorus of 'Bei Mir Bist Du Schoen'. The score is written in 4/4 time and consists of 16 measures. The key signature has one sharp (F#). The melody is written on a single staff. Chord changes are indicated by letters above the staff: Am, E7, Am, F7, E7, Am, F7, Am, Dm, Am, Dm, E7, Edim, E7, Am, Am, F7, Am, E7, Am. The score includes a repeat sign at the beginning and a double bar line at the end.

## Verse

Musical score for the Verse of 'Bei Mir Bist Du Schoen'. The score is written in 4/4 time and consists of 16 measures. The key signature has one sharp (F#). The melody is written on a single staff. Chord changes are indicated by letters above the staff: Am, Dm, E7, Am, Dm, E7, 4 Am, Dm, B7. The score includes a repeat sign at the beginning and a double bar line at the end. There are two endings: 1. E7 and 2. E7.

Tpt solo might be Ziggy Elman style. DRUM might do hora style on Bridge.

# J-4

## Dodi Li

Slow, lilting Circle dance ♩ = 112

**A** Dm Gm Dm Dm Gm Dm

**B** Dm Gm Dm Dm Gm Dm

**C** Dm C Dm G<sup>7</sup> G A

**D** Dm C Dm Dm A<sup>7</sup>

**ROUTINE: A B A C A D A Repeat**

**Chorus:** Dodi li/ va-ani lo ha-roe/ ba-shoshanim/  
Dodi li/ va-ani lo ha-roe/ ba-shoshanim/

Mi zot ola min ha-midbar mi zot o- la.//  
M' kuteret mor mor ul'vona mor ul'vo- na.// (Chorus)

Li-bavtini achoti kala li bavitni ka- la.//  
Li-bavtini achoti kala li bavitni ka- la.// (Chorus)

Uri/ tzafon/ uvoi te- man.///  
Uri/ tzafon/ uvoi te- man./// (Chorus)

## Erev Ba

# J-5

***Slow, stately, circle dance***

**♩ = 104**

### ***Rhythm pattern***

The image displays a musical score for the song "The Sound of Silence" by Simon and Garfunkel. It consists of five staves of music, all in the key of F major (one flat) and 4/4 time. The first staff is a guitar introduction, marked with a "1" in a box above the first measure, which contains a whole rest. The subsequent staves are piano accompaniment. The first piano staff begins with a double bar line and includes the following chords: F, Gm, C7, and F. The second piano staff includes the following chords: F, Gm, C, D, and D7. The third piano staff includes the following chords: Gm, C7, and F. The fourth piano staff includes the following chords: F, Dm, Gm, C7, and F. The music is written in a simple, accessible style, suitable for a beginner's guitar and piano book.

***Before the party starts thinning (deally the last tune) gather the guests into circle, dim the lights, put a candle in the middle of the circle, play tune.***

**Shuv ha-ederno- her/// bimvoot hak- far///  
V'ole ha-a- vak/// mishvile a- far///  
v'harchek od tzemed inbalim/ m'lave er  
meshech hatzlalim/ e-/rev/ ba erev ba./// ///**

# J-6

## Erev Shel Shoshanim

Slow Circle Dance ♩ = 122

**A**

**B**

Erev shel shosha- nim//ne- tze na el habus- tan///  
Mor b'-sa-mim u- l'-vo-na/ l'-rag-/lesh mif- tam.///  
Erev shel shosha- nim//ne- tze na el habus- tan///  
Mor b'-sa-mim u- l'-vo-na/ l'-rag-/lesh mif- tam.///

-----  
Lai-la yored l'- at//v'- ruach so shan nosh- va.///  
Ha-va el-hash lach shir ba-lat/ zemer shel aha- va.///  
Lai-la yored l'- at//v'- ruach so shan nosh- va.///  
Ha-va el-hash lach shir ba-lat/ zemer shel aha- va.///



# Fiddler On the Roof

J-7

Paso Doble: ♩ = 256

Not Fast

♩ = 198

The musical score is written for a single melodic line in 4/4 time. It begins with a key signature of one flat (B♭) and a tempo marking of 'Paso Doble: ♩ = 256' and 'Not Fast' with a note value of '♩ = 198'. The melody consists of 16 measures, with chords indicated above the staff: C, D♭, C, C, D♭, E♭, D♭, C, C, D♭, C, D♭, E♭, D♭, C, and C. The melody features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes.

Verse 1.(A-) Way above my head// see the strangest sight.//A  
Fiddler on the roof,// who's up there day and night.// He  
Fiddles when it rains.// He fiddles when it snows.// I've  
Never seen him rest,// yet on and on he goes.//

2. (An) Unexpected breeze//could blow him to the ground.// Yet  
After ev'ry storm,// see he's still a- round,// what-  
Ever each day brings//this odd outlandish man;//he  
Plays his simple tune,//as sweetly as he can.//

Chorus: 1. What does it mean this fiddler on the roof who  
fiddles ev'ry night and fiddles ev'ry noon?//

Why should he pick so curious a place to play his little fiddlers' tune?//

(A) Fiddler on the roof.//a most unlikely sight.//It  
might not mean a thing,// but then again it might!//

# J-8

## Hatikvah

Israeli national anthem

Slowly

♩ = 120

Kol/ od ba- le-/vav/ p'-/ni-/ ma///

Ne-/fesh Y'- hu-/ di/ ho-/mi/ ya.//ul'

F-ate/ miz-/rach/ ka-/di-/ ma///

A-/yin l'- tzi-/yon/ tzo-/fi-/ ya.///

Od/ lo/ av-/da/ tikvate-/ nu///

Ha-/tik-/ va/ bat/ sh'not al pa-/ yim.///

Li-/yot am hof-/she/ b'-/ar-/ tze//nu

E-/retz/ Tzi-/yon vi- rushala-/ yim.///

Li-/yot am hof-/shi/ b'-/ ar-/ tzei//nu

E-/retz/ Tzi-/yon vi- rushala-/ yim.///

# Hava Nagila

J-9

*Hora. Start slowly* ♩ = 168

♩ = 196 *Chairs:* ♩ = 226 *out:* ♩ = 252

**A** D

Gm D Cm D

**B** D Cm

Cm D Cm D

**C** Gm

Gm

D Last X to A ⊕

D D7 Gm

**Ending** D D7 Gm

**START SLOWLY, WATCH the DANCERS. 1. let them get into the circle, then work up fairly quickly to a moderate tempo--Do NOT exceed the SAFE tempo for the: 2. CHAIRS --they put the COUPLE, on chairs, lift them up, dance around with them; may also do the PARENTS. When the chairs are down, gradually increase the tempo. 3. When people start leaving the circle, increase the tempo quickly to frantic, play C w/CODA , go out.**

# J-10

## Kritzel Dance (Die Mazinka)

Wedding dance

*Start slow, increase tempo*

♩ = 138

The musical score is written on four staves in 4/4 time, with a key signature of one flat (B-flat). The tempo is marked as 138 beats per minute. The first staff begins with a Dm chord. The second staff contains Gm, A7, Dm, and Gm chords. The third staff contains A7 and Dm chords. The fourth staff contains A7 and Dm chords. The piece concludes with a double bar line and repeat dots.

Dm Gm Gm A7 Dm Gm A7 Dm A7 Dm

***Start SLOWLY, up tempo gradually.  
Segue up the scale by half-steps***

# Lech Lamidbar

J-11

Circle dance: fast 2-beat

$\text{♩} = 138$

The musical score consists of six staves of music in 4/4 time, with a tempo of 138 beats per minute. The key signature has one flat (B-flat). The melody is written in a circle dance style, characterized by eighth and sixteenth notes. Chords are indicated above the staff: Dm, C7, F, Gm, A7, Dm, Am, A7, Dm, A7, Dm, F, C7, F, Dm, Gm, A7, Dm, A7, Dm. The score ends with a double bar line.

Lech lech lamidbar ha-drachim yovilu

layil terem ba lech achi el ha-midbar

Shuv shuv nachazor ha-kotzrim yariu

shemesh gdola shel or Od tizrach ealenu

Lamidbar/ eretz lo mayim ho at admati shavnu elayich eretz m'-lucha

-----  
Ruach vaza-am ha- lochamim chazru ho chasa-ar el lamidbar/

Eretz lo mayim ho ar admati shavnu elayich. ||||

# J-12

## Mayim, Mayim

♩ = 264

Fast 2-beat Circle dance

♩ = 225

**A**



A. (U-) sh'av-tem mayim b'sason/ mi-mai-ne ha- y'shu-a u-  
Sh'av-tem mayim b'sason/ mi-mai-ne ha- y'shu-a./

B. Mayim mayim mayim mayim |ho mayim b'sason./  
Mayim mayim mayim mayim |ho mayim b'sason./  
Hey/ hey/ hey/ hey/

C. Mayim mayim mayim mayim mayim mayim b'sason./  
Mayim mayim mayim mayim mayim mayim b'sason. |

# Misirlou

J-13

Greek / Jewish Circle Dance

♩ = 116

Greek Rhythm

HORA Rhythm

The musical score for "Misirlou" is presented in ten staves of music. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two rhythmic sections: "Greek Rhythm" and "HORA Rhythm". The "Greek Rhythm" section is marked with a tempo of 116 beats per minute. The "HORA Rhythm" section is marked with a tempo of 116 beats per minute. The score includes various musical notations such as notes, rests, and accidentals. Chord symbols are provided for several measures: D, D, Cm, D, Cm, D, Gm, F, E♭, E♭7, D, D, Gm, Gm, F, E♭, E♭7, and D. The score also includes triplets and slurs. The notation is in treble clef.

# J-14

## My Yiddische Momma

4/4 Doleful ballad

c. Yellen, Pollack

The musical score is written for a single melodic line in 4/4 time, with a tempo of 112. The key signature has two flats (B-flat and E-flat). The score consists of ten staves of music. Chord symbols are placed above the notes: Gm, Cm, Gm, D7, D7, E♭7, D7, Gm, Cm, E♭+, F9, D, Gm, D7, Gm, Adim, D7, E♭7, Gm, Gm, Cm, Gm, D7, A7, D7, Cm, D7, D7, E♭7, Cm, G7, Cm, Gm, Cm, Gm, D7, Cm, Gm, Cm, Gm, D7, Gm.

(My Yiddishe) Mom-/me,/ I need her more than ever  
now./// /My Yiddishe

Mom-/me,/ I'd love to kiss that wrinkled brow./// /I long to  
Hold her hands once more as in days gone by/// /and ask her  
To forgive me for things I did to make her cry./// /How few were her

-----  
Pleas-/ures,/ she didn't care for fashion's styles./// /Her jewels and  
Treas-/ures/ she found them in her baby's smiles./// //Oh I

-----  
Know that I owe what I am today to that  
dear little lady so old and gray to that  
Wonderful Yiddishe mom-/me/ |of// mine.//



# Never On Sunday

J-15

Cha Cha ♩ = 116

Jewish / Greek Circle dance ♩ = 122

1961 movie theme

The musical score is written for a single melodic line in 4/4 time, using a treble clef and a key signature of three flats (B-flat major or D-flat minor). Section A, marked with a boxed 'A', consists of four staves of music. It begins with a key signature change from three flats to two flats (B-flat major). The melody is composed of eighth and sixteenth notes, with occasional quarter notes. Chord symbols E♭, B♭7, and E♭ are placed above the staff. Section B, marked with a boxed 'B', consists of four staves of music. It begins with a key signature change back to three flats. The melody features a mix of eighth, quarter, and half notes, with some measures containing beamed eighth notes. Chord symbols E♭, B♭7, Fm, and E♭ are placed above the staff. The score concludes with a double bar line. The word 'Ending' is written above the final measure of Section A.

**ROUTINE: A B A ad busto-da-chopseum.**

# J-16

## Ose Shalom

Circle dance

♩ = 260  
♩ = 286

**A**

Measures 1-4 of section A. Chords: Dm, D7, Gm, F, Gm, Dm, A7, Dm.

**B**

Measures 1-4 of section B. Chords: D7, Gm, C7, F, Dm, A7, D7, Gm, C7, F, Dm, A7, Dm.

**C**

Measures 1-4 of section C. Chords: Dm, Am, Dm, E7, Am, Dm, Am, Dm, E7, Am.

**ROUTINE: A B C repeat...**

# Shiboleth Basade

J-17

Hora 2-beat Circle dance

$\text{♩} = 268$

Dm Gm Dm Gm Dm C Dm Dm Gm Dm Gm Dm C Dm F Dm Gm B $\flat$  Gm C Dm

Shibo-/let basade/ kor'- a/ ba- ru-/ach/  
 Meo/-mes garinim ki rav./// ///||  
 Uv'-/mer- shav ha-rim/ yom k'var/ ya fu-/ach/  
 Ha-she-/mesh ketem v'za- hav./// ///||

-----  
 Uru/ hoy u-/ru/ shu-/ru/ b'ne kfarim ka-  
 Ma hen/ bash- la/ k'var/ al/ pne/ hakarim/  
 Kitz'ru/ shil- chumagal/ |et/ ro- sheet/ ha-ka-  
 Tzir./// /// /// ///||

# J-18

## Shalom Alaichem

*Fast Circle dance*

♩ = 270

Em B<sup>7</sup> Em

Am E<sup>7</sup> Am

B<sup>7</sup> Em C<sup>6</sup>

Em B<sup>7</sup> C<sup>6</sup> B<sup>7</sup>

Em B<sup>7</sup> Em

Am E<sup>7</sup> Am

B<sup>7</sup> Em C<sup>6</sup>

Em B<sup>7</sup> Em

(Hevenu) Sho-/// lom// a- laichem.// /hevenu  
Sho-/// lom//a- laichem.// /hevenu  
Sho-/// lom//a- laichem.// /hevenu  
Sho-/lom/ sho-/lom/ sholom alai- chem. Hevenu

-----  
Sho-/// lom//a- laichem.// /hevenu  
Sho-/// lom//a- laichem.// /hevenu  
Sho-/// lom//a- laichem.// /hevenu  
Sho-/lom/ sho-/lom/ sholom alai- chem.

# Siman Tov and Mazal Tov

J-19

Fast Recessional

**♩ = 164**

**Fm**

**B♭m** **Fm** **B♭m** **E♭7** **A♭m** **C7**

**Fm**

**B♭m** **Fm** **B♭m** **Fm** **E♭7**

**A♭** **E♭7** **A♭** **B♭m** **A♭**

**A♭** **E♭7** **A♭** **B♭m** **A♭**

**Fm** **B♭m** **Fm** **B♭m** **Fm**

**Fm** **B♭m** **Fm** **B♭m** **Fm**

Siman tov u-mazal tov u- mazal tov v'-siman tov  
 Siman tov u-mazal tov u- mazal tov v'-siman tov  
 Siman tov u-mazal tov u- mazal tov v'-siman tov  
 Y'-he la-/ nu.//  
 (Repeat)

-----  
 Y'-he lanu y'- he la-nu/ u-l'-chol Yisra- el.//  
 Y'-he lanu y'- he la-nu/ u-l'-chol Yisra- el.//  
 (Repeat)

# J-20

## Sunrise, Sunset

Popular father-daughter dance

From "Fiddler on the roof", 1964

**Verse** ♩ = 116

Gm D7 Gm G7

Cm G7 Cm 1.

A A7 D+ 2. A7 D D7 D6 D7

**Chorus**

Gm Cm<sup>6</sup> Gm D7 Gm Cm<sup>6</sup> Gm D7

Gm Cm<sup>6</sup> Gm D7 Gm G7

Cm<sup>7</sup> F7 B<sup>b</sup> maj<sup>7</sup> B<sup>b</sup>6

Am<sup>7</sup> D7 Gm

Gm Cm<sup>6</sup> Gm D7 Gm Cm<sup>6</sup> Gm D7

Gm Cm<sup>6</sup> Gm D7 Gm G7

Cm<sup>7</sup> D7(b9) G<sup>b</sup>m C7

Cm<sup>6</sup> D7 D+ Gm

The musical score is written for a single melodic line in treble clef, with a key signature of one flat (Bb) and a 3/4 time signature. The tempo is marked as 116 beats per minute. The piece is divided into a Verse and a Chorus. The Verse consists of 16 measures, with a first ending (marked '1.') and a second ending (marked '2.'). The Chorus consists of 16 measures. Chords are indicated above the notes. The score includes various musical notations such as slurs, ties, and repeat signs.

# To Life (Le-Chaim)

J-21

Fast  
Circle dance

♩ = 270

**A** E<sup>b</sup>dim D<sup>7</sup> G<sup>7</sup> Cm

C<sup>7</sup> Fm

B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup> D<sup>b</sup>

B<sup>b</sup>m<sup>7</sup> G<sup>7</sup> 14 2. C C<sup>7</sup>

**B** Fm B<sup>b</sup>7 E<sup>b</sup> Fm

G<sup>7</sup> Cm C<sup>7</sup>

Fm B<sup>b</sup>7 E<sup>b</sup> Fm

G<sup>7</sup> Cm **Last X to Ending**

**Ending** E<sup>b</sup>dim D<sup>7</sup> G<sup>7</sup> Cm C<sup>7</sup>

Fm B<sup>b</sup>7 E<sup>b</sup>

A<sup>b</sup> D<sup>b</sup> B<sup>b</sup>m<sup>7</sup> G<sup>7</sup>

G<sup>7</sup> Cm

**ROUTINE: A B; can use B as INTRO. LAST X, A B ENDING**

# J-22

## Tzena, Tzena, Tzena

Hora

1950 pop hit

♩ = 258

**A** E<sup>b</sup> A<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup> A<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>

**B** E<sup>b</sup> A<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup> B<sup>b</sup>7

**C** E<sup>b</sup> E<sup>b</sup>+ A<sup>b</sup> B<sup>b</sup>7 Gm B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>+ A<sup>b</sup> B<sup>b</sup>7 Gm B<sup>b</sup>7 E<sup>b</sup>



# Wedding Samba

J-23

♩ = 242

**A**

Section A consists of 8 measures. The key signature has one sharp (F#) and the time signature is 4/4. The notes are: M1: G4, A4, B4, C5; M2: G4, A4, B4, C5; M3: G4, A4, B4, C5; M4: G4, A4, B4, C5; M5: G4, A4, B4, C5; M6: G4, A4, B4, C5; M7: G4, A4, B4, C5; M8: G4, A4, B4, C5. Chords are indicated above the notes: G (M1), G (M2), Bm (M3), D7 (M4), G (M5), G7 (M6), G (M7), G (M8).

**B**

Section B consists of 8 measures. The key signature has one sharp (F#) and the time signature is 4/4. The notes are: M1: C4, D4, E4, F#4; M2: C4, D4, E4, F#4; M3: C4, D4, E4, F#4; M4: C4, D4, E4, F#4; M5: C4, D4, E4, F#4; M6: C4, D4, E4, F#4; M7: C4, D4, E4, F#4; M8: C4, D4, E4, F#4. Chords are indicated above the notes: C (M1), Bm (M2), D7 (M3), G (M4), D7 (M5), G (M6), G7 (M7), G (M8).

**Back to A**

**A B A each X**

# J-24

## Yerushalayim Shel Zahav (Jerusalem The Gold)

Slow Waltz

♩ = 98

Chords: C7, Fm, Cm, Gm, A $\flat$ , E $\flat$ , G7

Coda

(A-) Vir ha-rim tsalul ka- ya-yin v'- reach o-ra- nim./ Ni-  
Sa b'ruach ha-ar- bayim im kol pa- a-/mo- nim/ uv-  
Tardemat ilan va- even sh'vu- ha-bachalo- ma/ ha-  
Ir asher badad yo- she-vet u-b'-li- ba/ cho- ma Y'-rusha-  
Layim shel za- hav v'-shel n'- choshet v'-shel or halo l'-  
Chol/ shi- \* rayich a- ni/ ki nor./

\*Last time: rayich a- ni/ ki- nor// //ki- nor.//

# Zamar Noded

J-25

*Bright, moderate*  
Circle Dance

♩ = 236

The musical score for "Zamar Noded" is written in 4/4 time with a tempo of 236 beats per minute. It consists of ten staves of music. The key signature has one flat (B-flat). The chords used are F, C7, D7, and Gm. The score includes several repeat signs and first/second endings. The first ending is marked "1. F" and the second ending is marked "2. F". The music is characterized by a bright, moderate tempo and a circle dance feel.

Chords: F, C7, D7, Gm

Tempo: ♩ = 236

Time Signature: 4/4

Key Signature: B-flat

First Ending: 1. F

Second Ending: 2. F

# J-26

## Der Stiler Bulgar

♩ = 120

Became "And the angels sing", Benny Goodman/Ziggy Elman classic.

**A**

C G<sup>7</sup> C

G<sup>7</sup> C G<sup>7</sup>

C G<sup>7</sup> C

G<sup>7</sup> C 1. G<sup>7</sup> 2. C

**B**

C<sup>7</sup> 3

C<sup>7</sup> 3

Cm C 3

G<sup>7</sup> C 1. C 2. C E<sup>7</sup>

**C**

Am Dm 3

Am E<sup>7</sup> 1. Am

2. Am G<sup>7</sup>

To A

# America the Beautiful

P-1

Musical notation for the first system of 'America the Beautiful'. It consists of four staves in 4/4 time, with a tempo marking of ♩ = 100. The melody is written on the first staff, and the accompaniment is on the second, third, and fourth staves. Chords are indicated above the notes: C, G7, C, G+, C, G7, D7, G7, C, C7, and F.

(Oh) Beautiful for spacious skies, for amber waves of grain, // for  
Purple mountain majesties, a- bove the fruited plain. // A-  
Merica, A- merica, God shed his grace on thee, // And  
Crown thy good with brotherhood from sea to shining sea. //

## **America (My country 'tis of thee)**

Musical notation for the second system of 'America (My country 'tis of thee)'. It consists of four staves in 3/4 time, with a tempo marking of ♩ = 100. The melody is written on the first staff, and the accompaniment is on the second, third, and fourth staves. Chords are indicated above the notes: F, C, F, Dm, Gm, F, Dm, Gm, C7, F, F, C7, F, Bb, F, Bb, and F.

My country, tis of thee, sweet land of liberty  
Of thee I sing. //  
Land where my fathers died, land of the Pilgrim's pride.  
From ev'ry mountain side, let freedom ring. //

# P-2

## Auld Lang Syne

*To jazz it up, double value of notes, play at ♩ = 212*

4/4  
♩ = 104

F C7 F F7 B $\flat$

F C7 A Dm Gm C7 F

F C7 F B $\flat$

F C7 A Dm Gm C7 F

(Should) Auld acquaintance be forgot, and  
never brought to mind?// Should  
Auld acquaintance be forgot, and days of Auld Lang Syne?// For  
-----  
Auld/ Lang/ Syne/ my dear, for Auld/ lang/ syne,// We'll  
Take a cup of kindness yet, for Auld/ Lang/ Syne.//

*After crowd is through singing, To keep things going while folks are up and at it, go into a jazzy version of ALS, then  
"When the Saints Go Marching In"; if they get into a line, then set up a conga beat, segue into a Conga (eg. "Hindustan"), then  
"New second line".  
Before they sit down, do a nostalgic slow tune like  
"Some enchanted evening" or "As time goes by".*

*Weddings, Reunions, etc., anytime many guests know each other, the second it looks like the party's about done, have them gather in front of the band (hand-in-hand) and sing it. "It's not New Year's Eve, but a new year is coming up..."*

# Easter Parade

**P-3**

**Square 2-beat**

c. Berlin, 1933

126

**B $\flat$  F $^7$  B $\flat$  E $\flat$  B $\flat$ dim**

**B $\flat$  F $^7$  B $\flat$  C $^7$  Cm $^7$  F $^7$**

**B $\flat$  F $^7$  B $\flat$  E $\flat$  B $\flat$ dim**

**B $\flat$  F $^7$  B $\flat$  C $^9$  F $^7$  B $\flat$**

**B $\flat$  $^9$  E $\flat$  $^6$**

**Gm $^7$  C $^7$  F E $\flat$  Dm F $^7$**

**B $\flat$  F $^7$  B $\flat$  E $\flat$  B $\flat$ dim**

**B $\flat$  F $^7$  B $\flat$  C $^9$  F $^7$  B $\flat$**

In your Easter bonnet,/ with all the frills up- on it,/ you'll  
Be the grandest lady in the East/ pa- rade.///  
I'll be all in clover/ and when they look you over/ I'll  
Be the proudest fellow in the Easter/ pa- rade.//On the

-----  
Avenue// |||Fifth Avenue,|| |||the pho-  
Tographers/ will snap us,/ and  
you'll find that you're in the rotogravure. Oh

-----  
I could write a sonnet/ a- bout your Easter bonnet, and  
Of the girl I'm taking to the Easter/ pa- rade.//|

# P-4

## God Bless America

*Not dirge slow. With due  
reverent patriotic spirit*

c. Berlin, 1938

♩ = 202

The musical score is written for a single melodic line in 4/4 time, with a tempo of 202 beats per minute. The key signature has one flat (B-flat). The score consists of ten staves of music. Chords are indicated by letters above the staff, and melodic lines are written on the staff. The chords are: F, Fdim, C7, C7, F, F7, Bb, Gm7(b5), F, Dm7, G9, C7, F, C7, F, A7, Cm, F7, Bb, F, C7, F, A7, Dm, Gm7, F, C7, F7, A7, Cm, F7, Bb, F, C7, F, A7, Dm, Gm7, F, C7, F.



# Hail To the Chief

P-5

*Square, very stately!* ♩ = 98

♩ = 114

Chord symbols: C, F, C, G<sup>7</sup>, C, D, G, C, F, Em, G<sup>7</sup>, C, C, F, C, Dm<sup>7</sup>, G<sup>7</sup>, C, Am, Dm, G<sup>7</sup>, C, F, Dm<sup>7</sup>, G<sup>7</sup>, F, Dm, C, E<sup>7</sup>, F, C, Dm, G<sup>7</sup>, C.

*The President's tune. Mostly you'll use it at convention receptions to introduce the CEO, or a President's look-alike. Usually you'll only get to play up to 8 bars, often less, but the look-alike might take a long route among the tables. For the real President, play at 98.*

# P-6

## Happy Days Are Here Again

Democratic Party theme song

c. 1929

Happy 20s 2-beat.

♩ = 230

Chords: C, G+, C, Cdim, G7, C, C7, F, Fm, C, G7, A7, Cm, G, D7, G7, C, G+, C, G+, C, Cdim, G7, C, C7, F, Fm, C.

Hap-py days /are// here|again, /The// \* Skies| above /are// clear| again, /Let/ us  
Sing| a song /of// cheer| again /hap-py \* Days/ are/ here/ a-/ gain./// /|||  
Al-togeth- /er// shout| it now /there's// \* no|one who /can// doubt| it now /So/  
let's

Tell| the world /a-// bout| it now /hap-py \* days/ are/ here/ a-/ gain./// /|Your/  
-----

Cares/ and/ troubles/ are gone./// //There'll be/ no/ more from/ now on./// /|||  
-----

Hap-py days /are// here|again, /The// \* Skies| above /are// clear| again, /Let/ us  
Sing| a song /of// cheer| again /hap-py \* Days/ are/ here/ a-/ gain./// /|||

# Hindustan

P-7

Fast 2-beat; can be played as  
Samba or Conga

1917

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked as 'Fast 2-beat; can be played as Samba or Conga'. The score consists of eight staves of music. The first staff begins with a tempo marking of '♩ = 230'. The melody is written in a treble clef. Above the melody, a series of chords are indicated: Bb, F+, Bb, Bb, Fdim, F7, F7, F7, F+, Bb, F7, Bb, F+, Bb, Bb7, Eb, C9, Ebm, C7, F7, and Bb. The melody features various note values, including quarter notes, eighth notes, and half notes, with some notes beamed together. The score ends with a double bar line.

***A Dixieland standard that has one of the "universal" Latin chord patterns. It's a good Conga or Samba, just play it with a syncopated Latin horn style; actual melody is incidental.***

# P-8

## Military - Army (Caissons Go Rolling Along)

2-beat march

♩ = 204

Military Service medley in this order:  
ARMY, MARINES, AIR FORCE, COAST GUARD, NAVY.

(Over) Hill,/over dale/ as we hit the dusty trail/ and the  
Caissons/ go rolling/ a- long./// //In and  
Out,/ hear them shout/ "counter march and right a- bout!"/ and the  
Caissons/ go rolling/ a- long./// //Then it's

-----  
Hi!/ Hi!/ Hee!/ in the field artiller- y,///  
Shout out/ your numbers loud and strong./// //For where

-----  
E're/ you/ go,/// you will always know/ that the  
Caissons/ go rolling/ a- long./// ///

# Military - Marines

## (From the Halls Of Montezuma)

P-9

**Strong, square 2-beat**  
♩ = 220

The musical score is written for a single melodic line in 4/4 time, with a tempo of 220 beats per minute. It consists of nine staves of music. The key signature is one flat (B-flat). The melody is characterized by a strong, square 2-beat rhythm. Chord symbols are placed above the staff: C, G7, C, C, G7, C, F, C, Gdim, G7, C, C, G7, C. The score includes various musical notations such as quarter notes, eighth notes, and rests, with some notes beamed together. There are also some decorative flourishes at the beginning and end of the piece.

(From the) Halls/ of/ Mon-/te-/ zu-/// ma/ to the  
Shores/ of/ Tripo-/// li./// //We/  
Fight/ our/ coun-/try's/ bat-/// tles// on the  
Land/ as/ on/ the/ sea./// //First to  
-----  
Fight/ for/ right/ and/ free-/// dom,/ and to  
Keep/ our/ honor// clean./// //We are  
-----  
Proud/ to/ claim/ the/ ti-/// tle/ of U-  
Ni-/ted/ States Ma-// rines./// //|

**P-10**

# **Military - Air Force** **(Wild Blue Yonder)**

**♩ = 174**

The musical score is written on eight staves in 6/8 time. The key signature has two flats (Bb and Eb). The melody is primarily composed of eighth and quarter notes, often beamed together. Chord symbols are placed above the staves: Bb, F7, Bb, F7, Bbdim, Bb, Eb, Bb, Bdim, Cm7, F7, Bb, F7, Bb, Eb, Bbdim, Bb, C7, F7, Gm, Fdim, F7, Bb, F7, Bb, Cm, Bbdim, Bb, Eb, D7, Bb7, Eb, G7, Cm, Bbdim, Bb, Gm7, C7, F7, Bb, Eb, Bb.

Off we go/ /into the wild blue yonder  
Climbing high/ /into the sun.// ///  
Here they come, /seeming to meet our thunder,  
At 'em boys, /give 'er the gun.// ///

-----  
Down we dive, /spouting our flame from under,  
Off on one, /helluva ourse.// /We  
Live/ in fame or go down/ in flame//  
Nothing'll stop the U.S. Air Force.// ///

# Military--Coast Guard (Semper Paratus)

**P-11**

**♩ = 120**

**F**

**B $\flat$**

**F**

**C $^7$**

**F**

**A $^7$**

**Dm**

**Cdim**

**C**

**G $^7$**

**C**

**C $^7$**

**F**

**B $\flat$**

**F**

**C $^7$**

**F**

**A $^7$**

**Dm**

**B $\flat$ m**

**F**

**G $^7$**

**C $^7$**

**F**

So/ here's the Coast guard marching song,/// //we/  
Sing// on land/ or/ sea.// //Through/  
Surf// and storm/ and/ howl-//ing gale./ High/  
Shall/ our/ pur-//pose/ be./// //||

-----  
Sem-/per Pa- ratus is our guide,/// //Our/  
Fame,// our glo-/ry/ too,/// //to/  
Fight// to save/ or/ fight/ and/ die!! Aye1/  
Coast Guard/ we are/ for/ you./// //||

# P-12

## Military - Navy (Anchors A-Weigh)

Play this *LAST* in the medley. It most consistently gets the best response

**Strong 2-beat**

**♩ = 208**

Stand/// Na-/vy/ out/ to sea,///  
 Fight/ our bat-/tle/ cry./// ///  
 We'll/// nev-/er/ change/ our/ course,/ so/  
 Vi-/cious/ foe/ steer/ shy./// ///

-----  
 Roll/// out/ the/ T./N./ T.///  
 An-/// chors/ a-/ weigh./// ///  
 Sail/// on/ to/ vic-/to-/ ry/ and/  
 Sink their bones to Davy Jones hoo- ray./// ///



# Small World (It's A Small World)

P-13

*Lively 2-beat--sing-along, polka tempo*

Disney Kiddy Theme, 1963

**A** **F** **C7**

**C7** **Fdim** **F**

**F** **F7** **Bb** **Gm**

**C7** **F**

**B** **F** **C7**

**C7** **F**

**F** **F7** **Bb** **Gm**

**C7** **F** **Back to A each X**

The musical score is written for a 4/4 time signature with a tempo of 216. It consists of two main sections, A and B. Section A is an 8-measure phrase starting with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The notes are: Bb4, A4, G4, F4, E4, D4, C4, Bb3. The chords are: F (Bb4, A4), C7 (G4, F4), Fdim (E4, D4), F (C4, Bb3), F (Bb4, A4), F7 (G4, F4), Bb (E4, D4), and Gm (C4, Bb3). Section B is a 16-measure phrase starting with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The notes are: Bb4, A4, G4, F4, E4, D4, C4, Bb3, Bb4, A4, G4, F4, E4, D4, C4, Bb3, Bb4, A4, G4, F4, E4, D4, C4, Bb3. The chords are: F (Bb4, A4), C7 (G4, F4), F (Bb4, A4), F7 (G4, F4), Bb (E4, D4), Gm (C4, Bb3), C7 (Bb4, A4), F (G4, F4), F (Bb4, A4), F7 (G4, F4), Bb (E4, D4), Gm (C4, Bb3), C7 (Bb4, A4), F (G4, F4), F (Bb4, A4), and F7 (G4, F4). The score ends with a double bar line and a repeat sign.

**Verse: 1.** (It's a) World/ of/ laugh-/ter, a world/ of/ tears;/ it's a  
World/ of/ hopes/ and a world/ of/ fears,/ there's so  
Much/ that we share/ that it's time/ we're a- ware,/ It's a  
Small/ world/ af-/ter/ all./// |||

**Chorus:** It's// a small/ world/ af-/ter all,///  
It's// a small/ world/ af-/ter all.///  
It's// a small/ world/ af-/ter all,/ It's a  
Small,/// small/// world./// ||| (There's)

**Verse: 2.** Just/ one/ moon/ and one gold-/en/ sun,/ and a  
Smile/ means/ friend-/ship to ev-/ry-/ one./ Though the  
Moun-/tains di- vide/ and the o-/ceans are wide,/ It's a  
Small/ world/ af-/ter/ all./// ||| (Chorus)

## Star Spangled Banner

$\text{♩} = 92$

(Oh) Say can you see/ by the dawn's early light,/What so  
Proudly we hailed/ at the twilights' last gleaming! Whose broad  
Stripes and bright stars/ through the perilous fight,/ o'er the  
Ramparts we watch,/ were so gallantly streaming; and the

-----  
Rockets red glare,/ bombs bursting in air,/ gave  
Proof through the night/ that our flag was still there./ Oh  
Say does that star spangled banner yet wave,/ o'er the  
Land/ of the free,/ and the home of the brave.//

# Yankee Doodle Dandy

P-15

2-beat

c. George M. Cohan, 1904

The musical score is written for a 2-beat piece in 4/4 time, with a tempo of 192 beats per minute. It consists of nine staves of music. The key signature has two flats (Bb and Eb). The notes are primarily eighth and quarter notes, with some half notes and rests. Chord symbols are placed above the staves: Bb, C7, F7, Bb, G7, Cm, G7, Cm, C7, F7, Bb, C7, F7, Bb, C7, Bb, F7, Bb, F7, Bb, G7, C7, F7, Bb. The music is a simple, rhythmic melody.

I'm// a Yankee Doodle dan-/// dy,/// a  
Yan-//kee doodle do or die./// ///A  
Real/ live/ nephew of my Un-/cle- Sam's, ///  
Born on/ the Fourth of/ Jul- y./// ///I've  
-----  
Got// a yankee doodle sweet-/// heart,///  
She's// my yankee doodle joy./// ///|  
Yankee Doodle came to London, just to ride the pon-/ies./  
I am/ a yankee doodle boy./// ///|

# P-16

## You're A Grand Old Flag

c. George M. Cohan

2-beat

♩ = 214

Chords: F, B $\flat$ , F, C $^7$ , F, C $^7$ , F

Chords: F, C $^7$ , F, Edim, C $^7$

Chords: C $^7$ , Ddim, C $^7$ , F, A $^7$ , Dm

Chords: G $^7$ , C $^7$

Chords: F, B $\flat$ , F, C $^7$ , F, C $^7$ , F

Chords: D $^7$ , Gm, C $^7$

Chords: F, C $^7$ , F, C $^7$

Chords: G $^7$ , B $\flat$ , C $^7$ , F

(You're a) Grand/ old/ flag,/ you're a high fly-/ing flag,/ and for-  
Ev-/er in peace/ may you wave./// //You're the  
Emb-/lem/ of// the land/ I/ love,// the  
Home/ of the free and/ the brave./// //Ev'ry

Heart/ beats/ true/ 'neath the red, white/ and blue./ Where there's  
Nev-/er a boast/ or/ brag./// //But should  
Auld// ac- quain-/tance/ be// for- got,/ keep your  
Eye on/ the Grand/ Old/ Flag./// ///

# Here Comes the Bride (Processional)    **W-1** (Lohengrin)

*Stately*

Musical score for 'Here Comes the Bride' in B-flat major, 2/4 time. The tempo is marked 'Stately' with a metronome setting of 92. The score consists of six staves of music. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The music is written in treble clef. The notes are: Staff 1: B-flat, E-flat, G, B-flat, F, B-flat. Staff 2: B-flat, E-flat, G, B-flat, C, F, B-flat. Staff 3: B-flat, E-flat, G, B-flat, F, B-flat. Staff 4: B-flat, D, G, C, F, B-flat. Staff 5: E-flat, C, F, B-flat. Staff 6: C, F, B-flat. Chords are indicated above the notes: B-flat, F7, B-flat, B-flat, E-flat, B-flat, C7, F7, B-flat, F7, B-flat, Dm, Gm, Cm, F7, B-flat, E-flat, Cm, F7, Cm, F7, B-flat.

## Traditional Order of Procession:

Father/Mother  
Flower bearer  
Ring bearer  
Brides maids  
Maid (Matron) of honor  
Bride

W-2

# Wedding March (Recessional)

♩ = 116

This musical score is for a piece titled "Wedding March (Recessional)". It is written for a single melodic line in 4/4 time, with a tempo of 116 beats per minute. The key signature is one sharp (F#), indicating the key of D major. The score consists of six staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is composed of eighth and quarter notes, with some measures containing beamed eighth notes. Chord symbols are placed above the staff: Am, B7, Em, Dm, C, G7, and C. The second staff continues the melody with the same chord symbols. The third staff introduces new chords: C, G7, C, and G7. The fourth staff continues with C, Dm, D7, and G7. The fifth staff returns to the initial chord sequence: Am, B7, Em, Dm, C, G7, and C. The sixth staff concludes the piece with Am, B7, Em, Dm, C, and G7. The score is printed on a white background with black ink for the notes and text.

Am B7 Em Dm C G7 C

Am B7 Em Dm C G7

C G7 C G7

C Dm D7 G7

Am B7 Em Dm C G7 C

Am B7 Em Dm C G7

# Trumpet Voluntary (Processional) (Prince of Denmark's March)

W-3

*Stately*

♩ = 100

The musical score is written in 4/4 time with a tempo of 100 beats per minute. It consists of six staves of music. The first staff begins with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble clef. The chords are indicated above the notes: C, G, C, G7, C, G, C, G, C, G7. The second staff continues the melody with chords: C, G, C, G7, C, G, C, G, G7, C. The third staff has chords: C, D7, G, G7, C. The fourth staff has chords: C, D7, G, G7, C, G. The fifth staff has chords: C, G, C, G7, C, G, C, G, C, G7. The sixth staff has chords: C, G, C, G7, C, G, C, G, C. The score includes repeat signs and a final double bar line.

*Processional used at Princess Di's wedding. This is a Truncated version (omits 3 strains.) There usually isn't time to do more. Just repeat it if necessary.*

BecauseMario Lanza, '51;  
Caruso, '13, Como '48*Light 4/4. Expressively*

The musical score is written for a single melodic line in 4/4 time, with a tempo of 94 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of eight staves of music. Chord symbols are placed above the notes on each staff. The chords are: Bb, F9, G, Cm, Cm7, F7, Fm7, Bb7, Eb, Bb, F7, Bb, F9, Bb7, Eb, C7, Fm, D7, Gm, Bb+, Cm7, F7, Cm7, Bb, F9, G, Cm, Cm7, F7, Fm7, Bb7, Eb, Bb, F7, Bb, Gm, Ebm, Dm7, F7, Bb.

(Be-) Cause/ you come to me/with naught save  
love//and hold my hand and life mine  
Eyes above. A wider world of hope and joy I see//. Be-  
Cause you come to me/// /// Be-  
Cause/ you speak to me in accents sweet,// I  
find the roses waking 'round my feet,// and  
I am led through tears and joy to thee.// Be-  
Cause/ you speak to me/// /// Be-

-----  
Cause/ God made thee mine/I'll cherish  
thee//Thru' light and darkness, through all  
Time to be. And pray his love may make our love di-  
vine.// Be- cause God made thee mine,/// ///



# Daddy's Little Girl

W-5

Traditional FATHER-DAUGHTOR dance. Too hokey  
for many brides, so only play it with permission

c. 1949

## American Waltz

**♩ = 112**

Chords: B<sup>b</sup>, D<sup>7</sup>, G<sup>m</sup>, D<sup>7</sup>, E<sup>b</sup>, B<sup>b</sup>dim, B<sup>b</sup>, B<sup>b</sup>dim, F<sup>7</sup>, B<sup>b</sup>, C<sup>9</sup>, C<sup>7</sup>, F<sup>7</sup>, C<sup>m7</sup>, F<sup>7</sup>, B<sup>b</sup>, D<sup>7</sup>, G<sup>m</sup>, D<sup>7</sup>, E<sup>b</sup>, B<sup>b</sup>dim, B<sup>b</sup>, G<sup>m</sup>, D<sup>7</sup>, G<sup>m</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>

(You're the) End of the rainbow, my put/ of gold./ You're  
Daddy's little girl/ in have/ and hold;/ a  
Precious/ gem/ is what/ you are,/ you're  
Mommy's/ bright/ and shin-/ing star./ You're the

-----  
1. Spirit of Christmas, my star on the tree./ You're the  
East-/er bunny to mommy and me./ You're  
Sugar, you're spice,/ you're ev'rything nice, and your  
Daddy's,/ lit-/tle girl.// ||

2. Treasure I cherish, so sparkling and bright,/ you were  
Touched/ by holy and beautiful light;/ like  
Angels that sing,/ a heavenly thing./ And you're  
Daddy's/ lit-/tle girl.// ||

# W-6

## Hawaiian Wedding Song

Andy Williams hit, 1958;  
c. 1926

*Expressive 4/4*

♩ = 108

The musical score is written for piano and guitar in 4/4 time. The tempo is marked as 108 beats per minute. The key signature is one sharp (F#), indicating the key of D major. The score consists of ten staves. The piano part is written in a treble clef, and the guitar part is written in a bass clef. Chords are indicated by letters above or below the notes. The score includes a main body of music and an ending section. The ending section is marked with a box labeled 'Ending' and a final chord of C. The last measure of the ending section is marked with a circled 'X' and the text 'Last X to Ending'.

Chords: C, G<sup>7</sup>, C, C<sup>7</sup>, F, G<sup>7</sup>, C, C, E<sup>7</sup>, Am, D<sup>7</sup>, G<sup>7</sup>, C, D<sup>7</sup>, G<sup>7</sup>, C, C, G<sup>9</sup>, G<sup>7</sup>, C<sup>6</sup>, G<sup>+</sup>, C, A<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>, C, C, G<sup>9</sup>, G<sup>7</sup>, C<sup>6</sup>, C<sup>7</sup>, F, D<sup>7</sup>, G<sup>7</sup>, C, A<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>, C, Last X to Ending, Ending, C, A<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>, C.

# Love And Marriage

W-7

4/4 *Bright swingy*

Sinatra hit, 1955

♩ = 132

The musical score is written for a single melodic line in 4/4 time, with a tempo of 132 bpm. The key signature is one flat (B-flat major or D minor). The score is divided into two systems of five staves each. The first system contains staves 1 through 5, and the second system contains staves 6 through 10. The music features a variety of chords, including major, minor, dominant, and diminished chords, as well as some extended chords like the 6/9 and 7/9. The melody is characterized by a bright, swingy feel, with many eighth and sixteenth notes. The score begins with a treble clef and a key signature of one flat. The first staff starts with a C major chord, followed by a G7 chord, and then a C major chord. The second staff continues with a C major chord, an E7 chord, an F major chord, a Cdim chord, a C7 chord, a D7 chord, and a G7 chord. The third staff starts with a C major chord, followed by a G7 chord, a C major chord, a C7 chord, an F major chord, and an Fm chord. The fourth staff continues with a C major chord, an E7 chord, an F major chord, a Cdim chord, a C major chord, a G7 chord, and a C major chord. The fifth staff starts with an A♭6 chord, followed by a B♭m7 chord, an E♭7 chord, and an A♭ chord. The sixth staff continues with an A♭6 chord, a C major chord, and a G7 chord. The seventh staff starts with a C major chord, followed by a G7 chord, a C major chord, a C7 chord, an F major chord, and an Fm chord. The eighth staff continues with a C major chord, an E7 chord, an F major chord, a Cdim chord, a C major chord, a Cdim chord, and a C major chord. The ninth staff starts with a Cdim chord, a C major chord, a D7 chord, a G7 chord, and a C major chord. The tenth staff continues with a C major chord, a D7 chord, a G7 chord, and a C major chord. The score ends with a double bar line.

Chords: C, G7, C, C7, F, Fm, C, E7, F, Cdim, C7, D7, G7, C, E7, F, Cdim, C, G7, C, A♭6, B♭m7, E♭7, A♭, A♭6, C, G7, C, G7, C, C7, F, Fm, C, E7, F, Cdim, C, Cdim, C, Cdim, C, D7, G7, C.

# W-8

## Makin' Whoopee

Eddie Cantor hit;  
c. Donaldson, 1928

Vocal not fast: ♩ = 124

♩ = 138

Sheet music for the song "Makin' Whoopee" in G major, 4/4 time. The score consists of eight staves of music. The first staff begins with a tempo marking of ♩ = 138. The music features a mix of eighth and sixteenth notes, often beamed together. Chord symbols are placed above the staff lines: G, D7, G, G7, C, Cm, G, E♭7, D7, G, Cm, D7, G, D7, G, G7, C, Cm, G, E♭7, D7, G, Cm, Bdim, Am, Cm, G, Bdim, Am, Cm, G, G, D7, G, G7, C, Cm, G, E♭7, D7, G. The key signature has one sharp (F#), and the time signature is 4/4.

# Pretty Girl Is Like A Melody, A

W-9

Garner song—usually a band whimsy

c. Berlin, 1919

**♩ = 120**

**Chords:** B $\flat$ 9 A7 A $\flat$ 7 G7 C7 E F Fdim F Fmaj7 F7 B $\flat$  B $\flat$ m F G7 C7 B $\flat$ 9 A7 A $\flat$ 7 G7 C7 E F Cm7 F7 B $\flat$  D7 Gm E7 A7 D7 Gm Gm7 B $\flat$ m C7 F

(A pretty) Girl/// /is like a melody/ //that/  
 Haunts/ you/ night/ and/ day./// ///|  
 Just like/ the strain// of a haunting/ re- frain,// she'll  
 Start upon/ a marathon. and run around/ your brain. You can't es-

-----  
 Cape/// /she's in your memory,/ // by/  
 Morn-/ing/ night/ and/ day/// //She will  
 Leave you/ and then/// come back/ a- gain,// A  
 Pretty girl is just like a pretty tune./// ///|

# W-10

## Stout-hearted Men (Garner Toss)

**\*CAUTION!!** Read  
note before playing

4/4 March

$\text{♩} = 112$  **F** **C<sup>9</sup>** 1927

**Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F C<sup>7</sup>**

**F D<sup>7</sup> Cdim Gm**

**FAST!!**  $\text{♩} = 252$  **Gm<sup>7</sup> F C<sup>7</sup> Cdim**

**C<sup>7</sup> Gm<sup>7</sup> Cdim C<sup>7</sup> F**

**Gm<sup>7</sup> F D<sup>7</sup>**

**Gm C<sup>7</sup> F**

**\* CAUTION!!** CHECK with LEADER or BRIDE before playing.  
Many Brides DO NOT WANT this "HOKEY" traditional stuff,  
and have so instructed the band leader.

# Stripper, The (Garter off and on legs) W-11

**\*CAUTION!! Read  
note before playing**

**♩ = 108**

**Chords and Melody:**

Staff 1: F, B $\flat$ m, F, F $^7$ , E $^7$ , E $\flat$  $^7$ , D $^7$

Staff 2: G $^9$ , C $^9$ , F, A, Gm $^7$ , C $^7$

Staff 3: F, B $\flat$ m, F, F $^7$ , E $^7$ , E $\flat$  $^7$ , D $^7$

Staff 4: G $^9$ , C $^9$ , F, F $^7$ , Fdim, B $\flat$ m, F, F $^7$

Staff 5: F $^7$ , F $^7$

Staff 6: G $^7$ , C $^7$ , Gm $^7$ , Cdim, C $^7$

Staff 7: F, B $\flat$ m, F, F $^7$ , E $^7$ , E $\flat$  $^7$ , D $^7$

Staff 8: G $^9$ , C $^9$ , F, Fdim, C $^7$ , Gm $^7$ , C $^7$

Staff 9: **Coda** (marked with a circled cross symbol), F, D $\flat$  $^7$ , Gm $^7$ , C $^7$ , F

**\* CAUTION!! CHECK with LEADER or BRIDE before playing.  
Many Brides DO NOT WANT this traditional "HOKEY" stuff,  
and may have so instructed the band leader.**

# W-12

## Thank Heaven For Little Girls

*Moderate 2/beat*

Maurice Chevalier;  
c. Lowe, 1957

$\text{♩} = 130$

Chords and musical notation are distributed across 10 staves. The key signature is G major (one sharp). The tempo is Moderate 2/beat, and the time signature is 4/4. The score includes a variety of chords and melodic lines.

Chords: G, Gm, D7, Am, E7, Ddim, Am7, C, D7, D+, G, D7, G7, C, Em7, A7, Am7, D7, G, G7, Em, Cm, B, Em7, Am7, G, Cm, D7, G, D7, G, D7, G, D7, G, Am7, D7, G.



# All I Want For Christmas Is My Two Front Teeth

X-1

4/4, slight bounce

Spike Jones classic.

♩ = 124

Chords: C, D7, G7, C, C, C7, F, Dm7, Cdim, C, G7, C, E7, Am, E7, Am, D7, G7, C, D7, G7, C, C, C7, F, Cdim, C, G7, C

All I want for Christmas is my two front teeth, my  
two front teeth, my two front teeth.  
Gee, if I could only have my two front teeth, then  
I could wish you merry Christmas. | It

-----  
Seems so long since I could say:

"Sister Susie sitting on a thistle." ||

Gosh, oh gee, how happy I'd be if I could only whistle. |

-----  
All I want for Christmas is my two front teeth, see my  
two front teeth, my two front teeth. |

Gee, if I could only have my two front teeth, then  
I could wish you merry Christmas. ||

**c. B. Hayes, 1948**

**C<sup>7</sup> F C<sup>7</sup> F**

(I'll Have a) Blue/// Christmas/ with- out you.// //I'll be so  
Blue/// thinking/ a- bout you.// //Deco-  
ra-/ tions of red / on a green/ Christmas tree///  
Won't / mean a thing, // if  
you're not here with me. I'll have a

Blue /// Christmas / that's certain // /And when that  
Blue /// heartache / starts hurtin' // // You'll be  
Do-/ in' all right,/ with your Christ-/ mas of white,// But  
I'll/ have a blue,/ blue/ Christmas.// ///

# Christmas in Killarney

# X-3

*Light shuffle, almost 6/8 feel*

Bing Crosby hit

$\text{♩} = 108$

Chords: C, F, C, F, C, Dm<sub>3</sub>, G<sup>7</sup>, C, F, C, F, C, Dm<sub>3</sub>, G<sup>7</sup>, C, Am, Am<sup>7</sup>, A<sup>6</sup>, Em, G, Am, D<sup>7</sup>, G<sup>7</sup>, C, F, C, F, C, C<sup>7</sup>, F, Cdim, C, Am, Dm<sub>3</sub>, G<sup>7</sup>, C.

(The) Holly green, the ivy green, the  
prettiest picture you've ever seen, is  
Christmas in Killarney, with all of the folks at home. It's  
Nice you know to kiss your beau, while cuddling under mistletoe, and  
Santa Claus, you know of course, is one of the boys from home. The

Door is always open, the neighbors pay a call/ and  
Father John, before he's gone, will bless the house and all. How

Grand it feels, to click your heels, and  
join in the fun of the jigs and reels. I'm  
Handing you no blarney, the likes you've never known,  
Is Christmas in Killarney, with all of the folks at home./

# Christmas Song

Nat King Cole, Mel Torme  
hit, c. Torme, 1946

4/4 *expressively*

♩ = 88

Chords:  $E\flat$   $B\flat 7$   $E\flat$   $A\flat$   $B\flat 9$   $E\flat$   $B\flat m 7$   $E\flat 9$   $A\flat$   $G+$

Chords:  $Cm 7$   $A\flat m 6$   $E\flat$   $3$   $A m 7$   $D 7$   $G$   $A\flat m$   $D\flat 9$   $G\flat$   $B\flat 7$

Chords:  $E\flat$   $B\flat 7$   $E\flat$   $A\flat$   $B\flat 9$   $E\flat$   $B\flat m 7$   $E\flat 9$   $A\flat$   $G+$

Chords:  $Cm 7$   $A\flat m 6$   $E\flat$   $3$   $A m 7$   $D 7$   $G m 7$   $C 7$   $F m 7$   $B\flat 7$   $E\flat$

Chords:  $B\flat m 7$   $E\flat 7$   $B\flat m 7$   $E\flat 7$   $B\flat m 7$   $E\flat 9$   $A\flat 6$

Chords:  $A\flat m 7$   $D\flat 9$   $G\flat$   $Cm 7$   $3$   $F 7$   $3$   $B\flat 7$

Chords:  $E\flat$   $B\flat 7$   $E\flat$   $A\flat$   $B\flat 9$   $E\flat$   $B\flat m 7$   $E\flat 9$   $A\flat$   $G+$

Chords:  $Cm 7$   $A\flat m 7$   $E\flat$   $Cm 7$   $D 7$   $A\flat$   $E\flat$   $Cm 7$   $B\flat 7$   $E\flat 6$

# Christmas Waltz

X-5

*Viennese Waltz*

♩ = 140

The musical score consists of ten staves of music in 3/4 time, with a tempo of 140 beats per minute. The key signature has one flat (B-flat). The chords and melodic lines are as follows:

- Staff 1: C+ (half note), F (half note), D7 (half note), Gm7 (half note), C7 (half note).
- Staff 2: F (half note), D7 (half note), Gm (half note), C7 (half note).
- Staff 3: F (half note), Gm7 (half note), C7 (half note).
- Staff 4: Fmaj7 (half note), Dm7 (half note), G9 (half note), G7(b5) (half note), C7 (half note), C+ (half note).
- Staff 5: F (half note), D7 (half note), Gm7 (half note), C7 (half note).
- Staff 6: F (half note), D7 (half note), Gm (half note), C7 (half note).
- Staff 7: F (half note), Gm7 (half note), C9 (half note).
- Staff 8: Am7(b5) (half note), D7 (half note), D+ (half note), D7 (half note), G9 (half note), C9 (half note).
- Staff 9: F (half note), D7 (half note), G7 (half note), Cm7 (half note), C7 (half note).
- Staff 10: F (half note), Dm7 (half note), Gm7 (half note), C9 (half note), F (half note).

# Deck the Hall

The image displays a musical score for the song "The Girl on the Train" by Rachel Watson. The score is written for four staves, each in a different clef: the first staff is in treble clef, and the subsequent three staves are in bass clef. The tempo is marked as 138. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a variety of chords, including F, C, F, C, F, C7, F, C7, F, F, C, F, C, F, C7, F, C7, F, C7, F, C7, F, Dm, C, G7, C, C7, F, C, F, C, F, Bb, F, C7, and F. The melody is composed of eighth and quarter notes, with some measures containing beamed eighth notes. The score is presented in a clear, black-and-white format, suitable for a music book or sheet music.

**Deck the hall with boughs of holly, Fa la la la la/ la la la la/  
Tis the season to be jolly Fa la la la la/ la la la la/  
Don we now our gay apparel, Fa la la la la la la la la la/  
Troll the ancient Yuletide carol, Fa la la la la/ la la la la/**

**See the blazing yule before us Fa la la la la/ la la la la/  
Strike the harp and join the chorus. Fa la la la la/ la la la la/  
Follow me in merry measure, Fa la la la la la la la la/  
While I tell of Yuletide carol, Fa la la la la/ la la la la/**

# Here Comes Santa Claus

The image displays a musical score for the song 'The Girl on the Train' by Rachel Watson. It consists of four staves of music, each with a treble clef and a key signature of one flat (Bb). The notes are written in a simple, accessible style, primarily using quarter and eighth notes. Above the staves, various chords are indicated: F, C7, Cdim, Fdim, Bb, D7, Gm7, and F7. A triplet of eighth notes is marked with a '3' and a bracket on the third staff. The score concludes with a double bar line on the fourth staff.

Here comes Santa Claus, here comes Santa Claus  
right down Santa Claus lane.///

**Vixen and Blitzen and all his reindeer are pulling on the rein.///**

**Bells are ringing, children singing, all is merry and bright.///**

**Hang your stockings and say your pray'rs, 'cause**

**Santa Claus comes to- night.///**

# Frosty the Snowman

# X-7

4/4 bouncy

c. Nelson, Rollins, 1950

♩ = 154

The musical score is written for a single melodic line in 4/4 time. It consists of ten staves. The first staff begins with a tempo marking of 154 beats per minute. Chords are indicated by letters above the staff: C, C7, F, C, F, C, G7, C, G7, C, C7, F, C, F, C, Am, A7, G7, C, F, C, Dm7, G7, C, G, Ddim, Am7, D7, G, G7, C, C7, F, C, F, C, Am, A7, G7, C, and G7. The score concludes with a double bar line. A box labeled 'Ending' with a diamond symbol is placed at the start of the eighth staff, which contains a C chord and a G7 chord. The final staff begins with a G7 chord and ends with a C chord.

Can use the Ending as intro.

Happy Holiday

c. Berlin, 1941

2-beat

♩ = 130

Chord symbols: E $\flat$ , Fm $^7$ , B $\flat$  $^7$ , B $\flat$  $^7$ , E $\flat$ , Cm $^7$ , Fm $^7$ , B $\flat$  $^7$ , E $\flat$ , E $\flat$ , Fm $^7$ , B $\flat$  $^7$ , B $\flat$  $^7$ , E $\flat$ , Cm $^7$ , Fm $^7$ , B $\flat$  $^7$ , E $\flat$ , F $^7$ , B $\flat$ , Cm $^7$ , F $^7$ , F $^7$ , Cm $^7$ , B $\flat$ , Gm $^7$ , Cm $^7$ , F $^7$ , B $\flat$  $^6$ , B $\flat$ , Cm $^7$ , F $^7$ , F $^7$ , Cm $^7$ , B $\flat$ , Gm $^7$ , Cm $^7$ , F $^7$ , B $\flat$  $^6$ .

(Happy) Holiday, // ///happy holiday// ///while the  
 Merry bells/ keep ringing,/ may your ev'ry wish/ come true.//Happy  
 Holiday, // ///happy holiday// ///may the  
 Calendar/ keep bringing/ happy holidays/ to you.//Happy

-----  
 Holiday, // ///happy holiday// ///while the  
 Merry bells/ keep ringing,/ may your ev'ry wish/ come true.//Happy  
 Holiday, // ///happy holiday// ///may the  
 Calendar/ keep bringing/ happy holidays/ to you.//|



# Have Yourself A Merry Little Christmas X-9

Judy Garland, 1944

*Lilting 4/4 or 2-beat*

$\text{♩} = 104$

The musical score is written for a single melodic line in 4/4 time. It consists of 10 staves of music. The key signature is one flat (B-flat major or D minor). The tempo is marked as 104 beats per minute. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with rests and ties. Chord symbols are written above the staff, indicating the harmonic structure of the piece. The chords include C, Am7, Dm7, G7, E7, A7, D7, F, Fm, Cdim, G+, Em, Am6, B7, G, D7, and G9.

Have yourself a merry little Christmas, let your heart be bright.//  
 From now on our troubles will be out of sight./// ///  
 Have yourself a merry little Christmas, let your heart be gay.//  
 From now on our troubles will be miles away./// ///

-----  
 Here we are as in olden days, / happy golden days / of yore, //  
 Faithful friends who are dear to us / gather near to us / once more.//

-----  
 Through the years we all will be together, if the fates allow, //  
 Hang a shining star upon the highest bow./// ///and  
 Have yourself a merry little Christmas now./// ///

Holly, Jolly Christmas, A

$\text{♩} = 152$

(Have a) Holly Jolly Christmas/ it's the best time of the year.///  
 I don't know if there'll be snow but Have a cup of cheer/| Have a  
 Holly jolly Christmas/ and when you walk down the street ///  
 Say Hello to friends you know and everyone you meet.///

Oh/ ho./The mistletoe/ hung where you can see.///  
 Some-/body waits for you,/ kiss her once for me./| Have a

Holly jolly Christmas,/ and in case you didn't hear,///  
 Oh by golly, have a Holly jolly Christ-/mas/ // this/ year./// ///|

# Home For the Holidays

X-11

c. R. Allen, 1954

2-beat

130

Ending

(Oh there's) No/ place like home/ for the holidays/ // 'cause no  
Mat-/ter how far away you roam./// // When you  
Pine/ for the sunshine of a friendly gaze,/ // for the  
Holidays you can't beat home sweet home./// // I met a

Man who lives in Tennessee and he was headed for/Pennsyl-  
vania/ and some home made pumpkin pie;/// // from Pennsyl-  
vania folks are trav'ling down to Dixie's sunny shore;/ from  
At-  
lantic to Pa- cific gee the gtraffic is ter- rific/ Oh there's

No/ place like home/ for the holidays/ // 'cause no  
Mat-/ter how far away you roam./// // if you  
Want/ to be ghappy in a million ways,/ // for the  
Holidays you can't beat home sweet home./// //

# I Saw Mommy Kissing Santa Claus

Spike Jones hit, 1953

♩ = 140

Chords: C, G7, C, Am, Em, Am, C, G7, G7, Gdim, G7, G+, C, Cdim, C, D7, G7, Fm, G7, G+, C, G7, C, Am, Em, Am, C, F, A7, Dm, F, B7, C, A7, Dm7, G7, C, F, Fm, G7, C.

I// saw Mommy kissing San-//ta Claus//  
 Underneath the mistletoe last night./// //| she  
 Didn't see me creep// down the stairs to have a peep;| she  
 Thought that I was tucked up in my bedroom fast a- sleep./| Then

-----  
 I// saw Mommy tickle San-//ta Claus//  
 Underneath his beard so snowy white/// //Oh what a  
 Laugh it would have been,//if Daddy had only seen/ Mommy  
 Kissing Santa Claus/ last/ night. /// ///|

# I'll Be Home For Christmas

X-13

c. Gannon, Kent, 1943

2-beat  
= 112

Chords: C, Cdim, Dm, G7, C6, Gm, A7, Dm, Dm, Fm, G7, C, G, Am, D7, D6, G9, Gdim, Dm7, G7, C, Cdim, Dm, G7, C6, Gm, A7, Dm, F6, Fm6, C, A7, Dm, Dm7, G7, C.

I'll// be home// for Christ-/mas/ ///  
 You// can plan// on me./// ///|  
 Please// have snow// and mis-/tle- toe// and  
 Pres-/ents/ on//the tree./// ///|

-----  
 Christ-/ mas eve// will find/ me/ ///  
 Where// the love-// light gleams /// ///|  
 I'll// be home// for Christ/// mas// if  
 On-/ ly/ in/ my/ dreams./// ///|

X-14

# It's Beginning To Look A Lot Like Christmas

c. Meredith Wilson, 1951

4/4 122

This musical score is for the song "It's Beginning To Look A Lot Like Christmas" by Meredith Wilson. It is written in 4/4 time with a tempo of 122. The key signature has three flats (B-flat, E-flat, and A-flat). The score consists of ten staves of music. The notation includes various musical symbols such as treble clefs, time signatures, and note values. Chord symbols are placed above the staves, including Bbm, Eb7, Ab, Eb, Bb7, C7, Db, F7, Bbm7, Abdim, Fm, and Ebdim. There are also triplets indicated by a '3' over a group of notes. The music is a single melodic line, likely for a piano or voice.

# Jingle Bell Rock

**X-15**

4/4

Bobby Helms hit, 1957

**♩ = 146**

Jingle bell, jingle bell jingle bell rock,/ jingle bell swing and jingle bells ring

Snowin'/ and blowin' up bushels of fun,/ |now the jingle hop has begun./

Jingle bell, jingle bell jingle bell rock,/ jingle bells chime in jingle bell time,/

Dancin' and prancin' in Jingle Bell Square,/ in the frosty air.// What a

Bright/ time, it's the right/ time to rock the night a- way.// Jingle Bell/ time is a swell/ time/ |to go glidin' in a one-horse sleigh.]

Giddyap jingle horse pick up your feet,/ jingle around the clock./// Mix and mingle in a jinglin' beat/ |that's the jingle bell \*\*rock.///

\*\*Ending: That's the jingle bell, 3 times

# X-16

## Jingle Bells

♩ = 176

G C

Am D7 G

G C

Am D7 G

G C

C G A7 D7

G C G D7 G

Dashing through the snow// in a one horse open sleigh.///  
O'er the fields we go,/// laughing all the way.///  
Bells on bobtail ring,/// making spirits bright,// what  
Fun it is to ride and sing a sleighing son to- night.//

-----  
Jingle bells,/ jingle bells,/ jingle all the way! ///  
Oh what fun it is to ride in a one horse open sleigh/ Oh!/  
Jingle bells,/ jingle bells,/ jingle all the way! ///  
Oh what fun it is to ride in a one horse open sleigh.///



# Jolly Old St. Nicholas

X-17

♩ = 172

B $\flat$  F $^7$  Gm Dm $^7$

E $\flat$  B $\flat$  F F $^7$

B $\flat$  F $^7$  Gm Dm $^7$

E $\flat$  B $\flat$  F $^7$  B $\flat$

1. Jolly old Saint Nicholas/ Lean your ear this way.///  
Don't you tell a single soul/ what I'm going to say.///  
Christmas Eve is coming soon./ Now you dear old man, ///  
Whisper what you'll bring to me,/ tell me if you can.///
2. When the clock is striking twelve,/ when I'm fast a- sleep,///  
Down the chimney broad and black,/ with your pack you'll creep. ///  
All the stockings you will find/ hanging in a row.///  
Mine will be the shortest one,/ you'll be sure to know.///
3. Johnny wants a pair of skates,/ Susie wants a dolly.//  
Nellie wants a story book,/ she thinks dolls are folly.//  
As for me, my little brain/ isn't very bright.///  
Choose for me, old Santa Claus,/ what you think is right.///

Let It Snow

c. Styne, 1945

♩ = 144

Chords: F, C<sup>7</sup>, F, Fdim, C<sup>7</sup>, D<sup>7</sup>, Gm, D<sup>7</sup>, Gm, A<sup>b</sup>dim, C<sup>7</sup>, F, F, C<sup>7</sup>, F, Fdim, C<sup>7</sup>, D<sup>7</sup>, Gm, D<sup>7</sup>, Gm, A<sup>b</sup>dim, C<sup>7</sup>, F, C, D<sup>b</sup>dim, Dm<sup>7</sup>, G<sup>7</sup>, C, C, A<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>, C, C<sup>7</sup>, F, C<sup>7</sup>, F, Fdim, C<sup>7</sup>, D<sup>7</sup>, Gm, D<sup>7</sup>, Gm, A<sup>b</sup>dim, C<sup>7</sup>, F.

(Oh the) Weather outside is frightful/, but the fire is so de- lightful, and  
 Since we've no place to go, // let it snow/ let it snow, let it snow. // It  
 Doesn't show signs of stopping, / and I  
 brought some corn for popping. // The  
 Lights are turned way down low, // Let it  
 snow, let it snow, let it snow. // When we

Finally kiss good- night, // how I'll hate going out in the storm, // but if  
 You'll really hold me tight, /// All the way home I'll be warm. // The

Fire is slowly dying, and my dear we're still good- byeing/ but as  
 Long as you love me so, // Let it snow, let it snow, let it snow. ///

Musical score for the song "Marshmallow World, It's A". The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody is composed of eighth and quarter notes, often beamed together. Chords are indicated by letters below the staff. The score consists of eight lines of music. The first line begins with a double bar line and a key signature change to one flat. The eighth line ends with a double bar line and a key signature change to C major.

Chords (from left to right, line by line):  
 Line 1: Dm7, G7, C, Am7, D7, Dm7, G7, C6  
 Line 2: C, G7  
 Line 3: Am7, D7, Gmaj7, Em7, Am7, D7, Dm7, G7  
 Line 4: Gm7, C7, F, Dm7, Gm7, C7, F  
 Line 5: Dm7, G7, C, Am7, D7, Dm7, G7, C6  
 Line 6: C, G7  
 Line 7: Dm7, G7, C, Am7, D7, G7  
 Line 8: C, G7

c. de Rose, 1950

# Marshmallow World, It's A

X-19

**Rockin' Around the Christmas Tree**

c. Johnny Marks, 1958

♩ = 144

Chords: C, G7, C, G7, C, G7, F, Em, Am, E+, Am7, D7, G7, C, G7, G7, G9, G7, C.

Ending: G7, G7(b9), G9, G7, C.

Rockin' around the Christmas tree at the Christmas party hop,///  
 Mistletoe hung where you can see ev'ry couple tries to stop.///  
 Rockin' around the Christmas tree, let the Christmas spirit ring.///  
 Later we'll have some punkin pie and we'll do some caroli ing.///

-----  
 You will get a sentimental feeling when you hear///  
 Voices singing, "Let's be jolly, Deck the halls with boughs of holly.  
 -----

Rockin' around the Christmas tree, have a happy holi- day.///  
 Ev'ryone dancing merrily in the new old fashioned way.///

# Rudolph the Red Nosed Reindeer

# X-21

♩ = 162

Gene Autrey classic; c. Johnny Marks, 1949

Verse

Ad Lib

Dm<sup>7</sup>

Em

G<sup>9</sup>

C

Dm<sup>7</sup>

Em

G<sup>9</sup>

C

4 Am

E<sup>7</sup>

Am

Am<sup>7</sup>

D<sup>9</sup>

G<sup>7</sup>

Chorus

C

Cdim

G<sup>7</sup>

G<sup>7</sup>

G<sup>+</sup>

C

C

Cdim

G<sup>7</sup>

G<sup>7</sup>

C

C<sup>7</sup>

F

C

C<sup>7</sup>

Dm

G<sup>7</sup>

C

G

A<sup>b</sup>dim

Am<sup>7</sup>

D<sup>7</sup>

G<sup>7</sup>

C

Cdim

G<sup>7</sup>

G<sup>7</sup>

⊕

⊕ Ending

G<sup>7</sup>

C

## Santa Claus Is Coming To Town

♩ = 164

Chord symbols: C, C7, F, Am, Dm, G7, C, G7, C, C7, F, C, C7, F, C, Am, Dm, G7, C, C7, F, C7, F, D7, G, D7, G, G+, C, C7, F, C, C7, F, C, Am, Dm, G7, C.

(You) Better watch out, you better not cry,  
better not pout, I'm telling you why,  
Santa Claus is coming/ to town./// /||He's  
Making a list, and checking it twice,  
gonna find out who's naughty and nice,  
Santa Claus is coming/ to town./// /||He

See's you when you're sleeping,/ He  
knows when you're a- wake//He  
Knows if you've been bad or good, so  
be good for goodness sake./ Oh! You

Better watch out, you better not cry,  
better not pout I'm telling you why.//  
Santa Claus is coming/ to town. /// /|||

# Silver Bells

X-23

*American waltz*

100

E $\flat$  B $\flat$  Dm B $\flat$ 7 E $\flat$

F7 B $\flat$  E $\flat$

B $\flat$  Dm B $\flat$ 7 E $\flat$

F7 B $\flat$

B $\flat$  E $\flat$

F7 B $\flat$

B $\flat$  E $\flat$

F7 B $\flat$

(City) Sidewalks, busy sidewalks, dressed in holiday style./ In the  
Air there's a feeling of Christmas./ // Children  
Laughing, people passing, meeting smile after smile./ And on  
Every street corner you hear.// ///

Silver bells/ /// Silver bells/ ///

It's Christmas time/ in the City.// ///

Ring-al-ing/ /// Hear them ring/ ///

Soon it will be Christmas day.// ||

# X-24

## Sleigh Ride

Leroy Anderson, 1950

2-beat

Chords: G, Am<sup>7</sup>, D<sup>7</sup>, G, Am<sup>7</sup> D<sup>7</sup>, G, Am<sup>7</sup>, D<sup>7</sup>, G, B<sup>b</sup>, D<sup>7</sup>, G, Am<sup>7</sup>, D<sup>7</sup>, G, Am<sup>7</sup>, D<sup>7</sup>, G, C<sup>#</sup>m<sup>7</sup>, F<sup>#</sup>7, B, Bmaj<sup>7</sup>, B<sup>6</sup>, C<sup>#</sup>m<sup>7</sup>, F<sup>#</sup>7, B, Bm, Bm<sup>7</sup>, E<sup>7</sup>, A, Amaj<sup>7</sup>, A<sup>6</sup>, Am<sup>7</sup>, D<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, G, Am<sup>7</sup>, D<sup>7</sup>, G, Am<sup>7</sup>, D<sup>7</sup>, G, 1. B<sup>b</sup>, D<sup>7</sup>, 2. G



# White Christmas

# X-25

Bing Crosby hit; c. Berlin, 1940

**♩ = 116**

**Chords:** C, Dm, C, B<sup>7</sup>, C, Dm<sup>7</sup>, G<sup>b</sup>7, G<sup>7</sup>, F, G<sup>7</sup>, C, F, G<sup>7</sup>, C, Cmaj<sup>7</sup>, C<sup>7</sup>, F, Fm, C, Dm<sup>7</sup>, D<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C, Dm, C, B<sup>7</sup>, C, Dm<sup>7</sup>, G<sup>b</sup>7, G<sup>7</sup>, F, G<sup>7</sup>, C, G<sup>7</sup>, C, Cmaj<sup>7</sup>, C<sup>7</sup>, F, Fm, C, Gdim, Dm<sup>7</sup>, G<sup>7</sup>, C.

I'm/// dreaming of a white/// Christmas, //  
Just/ like the ones I used to know./// //Where the  
Tree/ tops/ glisten,/ and child-/ ren/ listen/ to  
hear/// sleighbells in the snow./// ///

-----  
I'm/// dreaming of a white/// Christmas, //  
With/ every Christmas card I write./// // May your  
Days/ be/ merry,/ and bright/// // and may  
All/ your/ Christ-/ mases be white./// /|||

# X-26

## Winter Wonderland

2-beat or 4/4

Como hit, 1952; c. 1934

♩ = 148

(Sleighbells) Ring, // are you listening? / In the  
Lane // snow is glistening, a  
Beautiful sight, we're happy tonight, /  
walkin' in a winter wonder- land. // Gone a-  
Way // is the bluebird, / here to stay // is a new bird, // he  
Sings a love song, / as we go along, //  
walkin' in a winter wonder- land. //|  
In the meadow we can build a snowman, //  
then pretend that he is Parson Brown. ///  
He'll say "Are you married?" We'll say "No, man." / But  
You can do the job when you're in town. /" Later  
On // we'll conspire, / as we dream // by the fire, /// to  
Face unafraid, / the plans that we made, /  
walkin' in a winter wonder- land. //|

# You're All I Want For Christmas

X-27

2-beat; 4/4 ♩ = 150

Frankie Laine, '48; Eddie Fisher, '53  
c. Seger Ellis, Moore, 1948?

♩ = 134

Chord symbols: F, C+, Gm<sup>7</sup>, C<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F, D<sup>7</sup>, Gm, A<sup>7</sup>, Dm, Dm<sup>7</sup>, G<sup>7</sup>, B<sup>b</sup>m<sup>6</sup>, C<sup>7</sup>, F, C+, Gm<sup>7</sup>, C<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F, F<sup>7</sup>, B<sup>b</sup>, B<sup>b</sup>m, F, A, Dm, G<sup>9</sup>, C<sup>7</sup>, F.

(You're) All/// I want// for Christmas// //All I  
Want// my whole/ life/ through./// /// Each  
Day// is just// like Christmas// //Any  
Time// that I'm// with you./// //You're

-----  
All// I want// for Christmas.// //And if  
All// my dreams/ come/ true/// /// then  
I'll// a- wake// on Christ-/ mas/ morning and find  
My/ stocking filled// with you./// ///

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